

THE LANCET

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 913.

LONDON, SATURDAY, APRIL 26, 1845.

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FOURPENCE
(Stamped Edition, 5s.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France, and other Countries not requiring the postage to be paid in London, 28s. or 14. 2s. the year. To other Countries, the postage in addition.

UNIVERSITY COLLEGE, LONDON.—The Members of the College are informed that the Distribution of Prizes to the Students of the Faculty of Medicine will take place on WEDNESDAY NEXT, the 30th instant, at Two o'clock precisely.—Dr. PARIS, President of the Royal College of Physicians, in the Chair.
24th April, 1845.

CHARLES C. ATKINSON,
Secretary to the Council.

PATHOLOGICAL ANATOMY.—The Lectures of Professor WALSH, M.D., will be delivered on MONDAYS, TUESDAYS, THURSDAYS, and FRIDAYS, during the months of MAY, JUNE, and JULY, at Four o'clock, p.m. Fee, 3s. The INTRODUCTORY LECTURE will be on THURSDAY, May 1, at Two o'clock. Strangers will be admitted to the University College, London. C. J. B. WILLIAMS, M.D., Dean of the Faculty of Medicine.
24th April, 1845.

CHARLES C. ATKINSON,
Secretary to the Council.

CHEMICAL MANIPULATION.—The SUMMER COURSE OF MANIPULATION will commence on FRIDAY, May the 2nd, at Half-past Eleven o'clock, a.m., when the First Demonstration will be given in the Operating Laboratory, by Dr. MILLER. The Demonstrations will be continued at the same hour every succeeding Monday, Tuesday, Thursday, and Friday, until the termination of the Course, which will consist of Thirty Lessons of two hours each. This Course is adapted to the requirements of the University of London, and of the Army and Navy Medical Schools. Further particulars may be obtained at the Secretary's Office.
R. W. JEFF, D.D., Principal.
King's College, London, April, 1845.

ROYAL COMMISSION OF FINE ARTS.

Whitehall, 21st April, 1845.

NOTICE IS HEREBY GIVEN, that Works of Art intended for Exhibition according to the Notices issued by order of the Commissioners in July last, are to be sent to Westminster Hall, between the hours of Ten and Five, on any day, Sunday excepted, during the first week in June next, when Agents will be in attendance to receive them, but no work will be received after Saturday, the 7th of June. Each Exhibitor is required to send, together with his work, a letter containing his name and address, with such title or quotation descriptive of his work as may be intended for publication, subject to the approval of the Commissioners. The name of the Exhibitor is also to be written on each specimen sent by him. The Artists, or their Agents, may attend to examine the works sent by them, and to re-stretch such drawings or paintings as may have been detached from their stretching-frames and rolled for the convenience of carriage. No work will be allowed to be retouched after having been received, except to repair an injury occasioned by accident, and then only by the artist himself. Every possible care will be taken of the works sent; but in case of injury or loss the Commissioners will not be responsible. Catalogues of the Exhibition will be published.
By command of the Commissioners,
G. L. EASTLAKE, Secretary.

SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES AND COMMERCE.

President.—H. R. H. THE PRINCE ALBERT, K.G. &c. &c.
WEDNESDAY EVENING, 30th April, at 8 o'clock,
Sir L. L. GOLDSBORO, Bart. V., in rotation.
The following Illustrations will be given:—
On an IMPROVED RAILWAY CARriage BREAK, by Mr. D. Davies.
On an IMPROVED DRAIN TILE, by Mr. W. Moffat.
On the INTRODUCTION OF BEES to NEW ZEALAND, by Mrs. T. Allon.
On an IMPROVED BEE-HIVE on the COLLATERAL BOX PRINCIPLE, securing the Manager from the Attacks of the Insect, by B. Rotech, Esq. V.P.
Adolph, April 24, 1845.

By order,
FRANCIS W. HISHAW, Secretary.

ROYAL CORPORATION OF THE LITERARY FUND. Instituted 1790, and incorporated 1813.
Patron.—Her Most Gracious Majesty THE QUEEN.
President.—THE MARQUIS OF LANSDOWNE, K.G.

The ANNIVERSARY DINNER of the LITERARY FUND will be celebrated in FREEMASON'S HALL, on WEDNESDAY, the 1st of MAY.

Right Hon. THE EARL OF ELLENBOROUGH, G.C.B. in the Chair.
The List of Stewards will be advertised in a few days.
OCTAVIAN BLEWITT, Secretary.

THE CAMDEN SOCIETY, for the Publication of Early Historical and Literary Remains.
The ANNUAL MEETING, for the Election of Officers and other business, will be held at the Freemasons' Tavern, on FRIDAY, the 2nd of May, at Three o'clock precisely. The Right Hon. LORD BRAYBROOKE, F.R.S., the President, in the Chair.
By order,
WILLIAM J. THOMS, Secretary.

The following are the Publications of the Society for the Year 1844-5:

I. Three Books of Polydore Vergil's History of England, comprising the Reigns of Henry VI., Edward IV., and Richard III., from an early Translation preserved among the Royal MSS. in the British Museum. Edited by Sir Henry Ellis, B. H.
II. French Chronicle of London, from 44th year of Henry III. to 17th of Edward III. Edited from a MS. in the Cottonian Library, by George James Auguster.
III. The Metrical Romances of Sir Perceval, Sir Isumbras, Sir Derwent, and Sir Eglamour. Edited by James Orchard Halliwell, Esq. F.R.S.

IV. Notes of Proceedings in the Long Parliament. Printed from the original pencil Memoranda taken in the House by Sir Ralph Verney, Knight, now in the possession of Sir Henry Verney, Bart. Edited by John Bruce, Esq. F.R.S. (Nearly ready).
Applications from Gentlemen desirous of joining the Society (the Annual Subscription to which is 10s.) and all other Communications for the Secretaries, to be addressed to the care of Messrs. Nichols, No. 25, Parliament-street, Westminster.

BOTANY.—Mr. HENRY ROGERS will commence a COURSE OF LECTURES on GENERAL and MEDICAL BOTANY, at the Middlesex Hospital School, on THURSDAY, May 1, at 11 o'clock. Apply at the School.—Fee, Two Guineas.

THE REV. DR. WOLFE'S PUBLIC MEETING will be held at EXETER HALL, on WEDNESDAY, April 30, at Two o'clock precisely, to receive the Account of his Mission to Bokhara. The Chair will be taken by ADMIRAL SIR EDWARD COCHRAN, G.C.B. F.R.S. Subjects of Admission may be had from Dr. Wolfe, 25, Half Moon-street, Piccadilly; or Rev. Dr. Worthington, 1, Sidmouth-place, Regent-square; Mr. Parker, West Strand; Messrs. Hatchard, Piccadilly; Mr. Burns, Portman-street; Messrs. Nisbet & Co. Bevis-street; Mr. Laidlaw, 148, Strand; or Captain Grover, President of the Committee, Army and Navy Club, St. James's-square.

BIRKBECK TESTIMONIAL.—At a MEETING of the SUBSCRIBERS to the Birkbeck Testimonial Fund, duly convened by circular, and held at 42, Bedford-square, 12th April, 1845:

A VALERIE KNIGHT, Esq. Treasurer, in the Chair.

Letters were read from the Marquess of Lansdowne, Earl Fitzwilliam, the Earl of Radnor, and the Bishop of Durham, approving of the recommendation of the Committee.

Resolved, That the scheme proposed by the Committee be adopted, viz.—that the Committee shall pay over to University College the sum of 5000, provided that the interest of that sum shall be applied, and the interest of a similar sum of 5000, shall be annually contributed by the College, for the endowment of a Scholarship in Mathematics and Natural Philosophy, to be called the Birkbeck Scholarship, which shall be held for two or three years by students of the College.

Resolved, That the Committee be instructed to take sufficient legal precautions to insure the perpetual devolution of the Fund by the College to the object in view, and upon the conditions aforementioned.

Resolved, That in the deed granting the fund to the College power be given to the Trustees of the College, to apply the Scholarship to forwarding the study of Natural Philosophy applied to the Arts, provided that a chair relating to that study be founded in the College.

Resolved, That William Lloyd Birkbeck, Thomas Coates, and Valentine Knight, Esqrs., be appointed Trustees for the said Fund.

VALENTINE KNIGHT, Chairman.

LEEDS POLYTECHNIC EXHIBITION, for PROVIDING PUBLIC WALKS AND BATHS.

It being resolved, early in the month of May, to hold a Public Exhibition in Leeds, for the purpose of raising funds for the establishment of Public Walks and Baths, the Committee respectfully solicit gentlemen possessing valuable Works of Art, Models of Machinery, &c. &c., to assist them by the loan of such Articles, with a view to their being Exhibited for a period not to exceed Three Months.

They will, of course, indemnify the Owners of such Works and Specimens against the expense of carriage; they will preserve and guard from improper use everything entrusted to their care, and will consider themselves responsible for any injury which may possibly happen to the Works or Specimens while in their possession. With a view to greater security, large insurances will be effected, and all Articles of fragile materials, or delicate texture, will be protected by glass cases or shades.

The following is a List of such Articles as will be appropriate for the Exhibition:—

Works of Sculpture, Painting, Modelling, Drawing, Engraving, or Etching.

Apparatus and Models illustrative of the various departments of Experimental Philosophy.

Instruments illustrative of the Theory of Light, Heat, Electricity, Galvanism, Magnetism, and Chemistry.

Small Models of Locomotive and Stationary Engines, Hydraulic Presses, Pneumatic Pumps, &c.

Small Models of Bridges, Ships, and other nautical Appliances.

Specimens of Natural History, Foreign Curiosities, Antiquities, Coins and Manuscripts.

Specimens of Manufacture, such as Papier Maché, Porcelain, Glass, Cutlery, &c.

To those who, from anxiety to forward the objects of the Exhibition, will give Works of Art or Specimens for Exhibition and subsequent Sale in aid of the Funds, the Committee will be doubly obliged.

Artists and others are invited to avail themselves of this opportunity for the sale of their productions.

All communications to be addressed to the Secretaries, 22, Commercial-street, Leeds.

THOS. NUNNS, ROBT. POLLOCK, Jun., THOS. EAGLAND, HAMILTON, RICHARDSON, } Hon. P. HORSMAN, } Secs.

A CLERGYMAN, A.M., of Oriel College, Oxford, wishes to read with PRIVATE PUPILS in the Greek and Latin Languages, Euclid and Logic, or to direct Pupils in a course of study of the principal English Writers on Moral Philosophy. Letters may be addressed, post paid, to X. Y., to the care of Mr. Parker, Publisher, West Strand, London.

EDUCATION IN SWITZERLAND.—A GENTLEMAN who has studied at several of the German Universities, and for many years conducted a large School in this country, now lives in a beautiful part of Switzerland, and RECEIVES A LIMITED NUMBER OF PUPILS, whom he instructs in the Mathematics, and in the Latin, Greek, German, and French Languages. For terms and references apply by letter (post paid) to A. L. 10, Southampton-street, Bloomsbury.

PRIVATE TUITION IN GERMANY.—A YOUNG LADY, an only daughter, RECEIVES A LIMITED number of YOUNG LADIES above 16 years of age, who find in her home every domestic comfort, combined with great intellectual advantages. The young ladies are spoken of and much highly cultivated in the family. The best Masters may be had for all the accomplishments. One of the daughters is now in London, and will furnish further particulars. References will be given and required.—Apply to E. E. Mrs. Dean, 10, Red Lion-square.

CHEAP BOOKS.—Just published, E. & J. HOWARD'S CATALOGUE OF NEW and OLD BOOKS in Divinity, Voyages and Travels, General History, &c., now ON SALE at 33, Gray's Inn-lane, nearly opposite to Gray's Inn Gate.

Gentlemen, in town or country, favouring E. & J. H. with their address, can have the above gratis (postage free).

TO AUTHORS.—Messrs. REEVE, Brothers, Printers and Publishers of the 'Botany of the Antarctic Voyage' (vide *Athenaeum*, page 241), beg to announce that they possess peculiar facilities for printing Botanical, Geological, Zoological, Medical, and other Scientific Works. They execute both Plates (Lithography or Cupro-lithography) and Letterpress, in the very first style, having an entirely new found of type, and machinery of a superior class under their own immediate superintendence. Reeve, Brothers, Lithographers, Letterpress Printers and Publishers of Scientific Works, King William-street, Strand.

NEW BOOKS OF THE SEASON.—The only system by which Subscribers can depend upon the immediate personal of all the New Works, is that pursued at CHURTON'S (The Byron) LIBRARY, 36, Holles-street, namely, to place at their disposal an unlimited supply of every Work the day it issues from the press.

TEEMS.

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On the 31st instant, will be published, Part IV. of the

AN ECCLESIASTICAL BIOGRAPHY, ALPHABETICALLY ARRANGED.

(To be continued Monthly.)
By WALTER FARQUHAR HOOK, D.D. Vicar of Leeds. London: J. & J. Hatchard, 21, Pall-mall; J. & J. Deighton, Cambridge; T. Harrison, Leeds; and all Booksellers.

Of whom may be had, By the SAME AUTHOR, Second Edition, just published, price Sixpence.

TAKE HEED WHAT WE HEAR. A SERMON, with a Preface on some of the existing Controversies in the Church.

Also, New Edition, just published, price Fourpence (well adapted for distribution).

TWO PLAIN SERMONS on the CHURCH and the ESTABLISHMENT.

THE BEDFORD HOTEL, Brighton.—Mr. JOSEPH ELLIS, Jun. (hitherto associated with his father, at the Hotel and Garret, Richmond), has the honour to notify that he has taken the above-named hotel, during the last two months he has devoted himself to the regulation of the hotel, with the design of realising the capabilities for comfort afforded by its superior architectural arrangement, and he respectfully solicits patronage. A new coffee-room, with six windows to the sea, is open.

Sales by Auction.

MESSRS. CHRISTIE & MANSON respectfully inform the Nobility and Public, that the SALES which they have announced will take place at their Great Room, King-street, St. James's-square, in the following order, viz.

THE LATE MR. LEE'S ANTIQUARIAN DRAWINGS,

THURSDAY, May 1.

SIR GEORGE HAYTER'S COLLECTION OF PICTURES,

SATURDAY, May 2.

THE LATE MR. BAKER'S THEATRICAL COLLECTION,

MONDAY, May 5, and following days.

THE LATE SIR AUGUSTUS CALCOTT'S WORKS,

THURSDAY, May 5, and following days.

THE LATE MR. TOMKINS'S ORIGINAL WORKS,

THURSDAY, May 15.

THE RIGHT HON. LORD DUDLEY STUART'S LIBRARY,

TUESDAY, May 20, and following days.

THE LATE PETER RAINIER'S PICTURES,

SATURDAY, May 24.

THE LATE MR. WRIGHT'S (of Upton Hall) PICTURES,

SATURDAY, June 7.

THE LATE LADY MARY BAGOT'S RARE CHINA AND GLASS,

WEDNESDAY, June 18.

SOUTHGATE'S ROOMS.

By Mr. HENRY SOUTHGATE, at his Rooms, 22, Fleet-street, on MONDAY, April 26, and following days, at 1.

MISCELLANEOUS COLLECTION OF BOOKS, including the Library of the late JOHN COLLINS, Esq. Among which are, Novum Testamentum Graecum, Wetstein, 2 vols. calf.—Quain's Series of Anatomical Plates, Parts 1 to 45.—Userii Britannicarum Ecclesiarum Antiquitates.—Transactions of the Linnean Society.—Stewart's Philosophy of the Human Mind, 3 vols.—Quarterly Review, Vols. 1 to 47.—Collectanea Topographica, Parts 1 to 23.—Hall's Life of Napoleon, 4 vols.—Bacon's Works, 10 vols.—Spectator, 3 vols. large paper, calf gilt.—Fox's Acts and Monuments, 8 vols.—Henry's Bible, 3 vols.—Lightfoot's Works, by Pittman, 18 vols.—Pictorial Bible, 3 vols. calf extra.—Platonic Opera, Bekkeri, 9 vols.—New Sporting Magazine, 17 vols.—Russell's Modern Europe, 4 vols.—Book of Genes, fine impressions, 2 vols. white vellum, embossed sides; &c. &c.

Also, on FRIDAY, May 2, and following day, A MISCELLANEOUS COLLECTION OF BOOKS in various Languages and Departments of Literature: comprising a variety of Nautical Works, an assortment in Medicine, and a good selection of General Literature.

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Origin of Christianity, the Being of a God, and the Immortality
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lersbury.

HOOD'S MAGAZINE for MAY,
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1. The Bushranger of Van Diemen's Land; by Charles Rowcroft.
2. On the Picture; by H. R. Reinagle, Esq. R.A.—3. The
Sword of Zungu—4. The Dawn O'ercast; by Richard Howitt—
5. Chronicles of the Past; by J. W. F. Woodhouse—6. The
Lullaby—7. The Philosophy of Plagiarism—8. The Peasant and
his Daughter, a Norwegian Legend—9. Songs, not by Thomas
Moore—10. Recollections and Reflections of Gordon Shandoe, Esq.
—11. The Fat Ox, a Fable—12. Maynooth—13. The First—
14. Reviews of Books—15. Orpheus and Eurydice—and other in-
teresting Papers.
London: Henry Reushaw, 356, Strand.

TAIT'S EDINBURGH MAGAZINE for MAY,
price One Shilling, will contain—
Nighan Ceard, or the Golden-Hair's Daughter, by Mrs. Johnstone.
The Disturbance in Switzerland—The Fiddler, from the Por-
tuguese—The Spring Novels: Maids of Honour; Mount Sorel; St.
Patrick's Eve; the Battle Cross; Chillon—The History of France
under Napoleon—Prospects of a Poor Law for Scotland—English
Folly towards Ireland—A Rosary of the Rhine—Literary Register.
The Child of the Islands, by Mrs. Norton, &c. &c.—Politics of the
Month. The Grant to Maynooth; Post Office Espionage; the
Oregon Question.
William Tait, Edinburgh; Simpkin, Marshall & Co. London.

**THE CRITIC, the Literary Journal of
YOUNG ENGLAND.**
On and after Saturday, May 3rd (commencing Vol. II. of the
New Series), THE CRITIC, a Guide to the Book-Club and Library,
and Bookellers' Circular, will be published weekly, and the price
reduced to 4d., or 5d. stamped. 'The Critic' owes its remarkable
success to its entire independence and many novel features. A
number, as a specimen, is sent to all subscribers, and the price
of the stamps. It has been adopted as their guide by more than
500 Circulating Libraries and Book-Clubs.
Orders, Advertisements, and Books, Music, &c. for review to be
sent to the 'Critic' Office, 25, Fleet-street, Strand.

**DOUGLAS JERROLD'S SHILLING
MAGAZINE, No. V. (MAY) contains—**
St. Giles and St. James. By the Editor.
How will it look?
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The Hedgehog Letters.
A History for Young England.
Reviews of Books, &c. &c.
Illustrated by an Etching on Steel, by Leech.
London: Published for the Proprietors of 'Punch,' at the 'Punch'
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GEORGE CRUICKSHANK'S TABLE BOOK.
Edited by GILBERT A. SHEPHERD. Price 1s.
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Leaves from a New Edition of Lempiere. By the Editor. One
Illustration.
A few Words about Betty Morrison's Pocket-Book. One Illus-
tration.
A Passage in the Polk-Oregon War. One Illustration.
The Hedges of the West. By the Editor. One Illustration.
The Demon of 1845. By George Cruickshank.
London: Published at the Office of the 'Table-Book,' 52, Fleet-
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GREAT NOVELTY IN PERIODICAL LITERATURE.
On the first of May next,

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WILL BE ISSUED AS
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5. New Society of Painters in Water Colours—Exhibition Re-
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6. The Nomenclature of Pictorial Art.
7. Picture Cleaning.
8. The Art-Union of London. Anniversary Meeting—Distribution
of Prizes.
9. Improvements in Manufactured Articles.
10. Costumes of the Thirteenth, Fourteenth, and Fifteenth Cen-
turies, with one of the Prints supplied by the Publishers.
11. Art in the Provinces; Art in Continental States; Societies in
connection with Art; Reviews of Illustrated Works; Varieties,
consisting of Comments upon a variety of topics in-
teresting or important to the Artist, the Amateur, the Manu-
facturer, and the Designer of Ornament.
N.B. The Parts for January, February, and March of this year
having been reprinted, those who desire to obtain complete volumes
for the present year will be enabled to do so; but any further applica-
tion for copies will be necessary.
Publishers, Chapman & Hall, 156, Strand.

This day is published,
THE CHRISTIAN REMEMBRANCER.

No. XXVIII. Price 6s.
Contents:—
1. ORDINARY TEACHING OF HISTORY.
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In looking at the existing constitution (if it be worthy of the name) of the Spanish monarchy, we are apt to be misled by mere forms of freedom. We see that there are two houses or chambers,—the Deputies and the Senate; and that the latter is no less elective than the former. How, then, it may be asked, can there be any want of liberty, political, civil, or social? But this is all delusion. In the choice of the members, the great body of the people—even the constituents—have scarcely a will of their own: they have, for the most part, liberty only to vote for such candidates as are acceptable to the ruling power at Madrid. It is not the deliberate voice of the electors that returns the legislators of Spain:—

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being the alternative. Whatever may have chanced to grasp the ministerial portfolios at Madrid, party has herein a powerful means of constraint and oppression, which makes most difficult the conduct of an independent contest against Government. Not only the votes of the Empleados, but their weight, their wealth, their *prestige*, their influence, their exclusive occupation of every public office, the powerful patronage which they administer, their employment of tradesmen in the public service, all are irresistible shafts in the Government quiver. If the case be of extraordinary pressure, the Gefe Politico of the district receives a peremptory mandate to win the election, under pain of immediate dismissal, and a hundred different screws are applied, more powerful infinitely than the money and drunkenness which are our only instruments in England. The hopes of some are awakened, and the fear of others is excited. The cupidity of worldly-minded men is cheaply gratified by prospective gain, and young ambition is silenced by the lure of prospective advancement. To become a Government functionary, however humble, is a beginning, and to the dreaming Empleado it is a Jacob's ladder leading up into the empyrean of ministerial office, and ending in premierships and golden fleeces. The community at large is coerced by other means. Significant threats are held out, which unscrupulous rulers here would realize, that unless the returns are favourable, special burthens will be imposed on the district, and the taxes at present existing much more rigorously enforced; that the youthful male population will be moved down by military levies, that a triple detachment of troops will be permanently billeted on the inhabitants, that whatever useful public institutions exist will be removed to Madrid, and a hundred horrors of castigation besides. What country constituency can have independence enough to breast this deluge of calamities? What peasant is imbued with Roman virtue? The '*assensere omnes*' is the inevitable result of the '*quæ sibi quisque timebat*.'"

But there is as little use as there is pleasure in dwelling on such corruptions. The Spanish constitution is not yet settled, nor likely to be for some years. This unsettled state of things is an argument which the Carlists and their supporters, or at least their allies, the *Moderados*, (now in power,) have brought against the changes that have occurred in the government since the death of Ferdinand. But it has no weight. Like other countries that have burst the shackles of ancient despotism, Spain must have her toilsome ordeals. While one party wishes for a stand, another is for progressing: hence the *Moderados* and the *Progresistas* may be said to form the great body of the nation. There is, indeed, a third party,—that which would revert to the old order of things; but so insignificant in numbers and influence, as to be scarcely worth even a passing notice. If the two great parties just mentioned had any defined principles,—any great maxims of policy, common to all of the same name, we might indulge the hope of a satisfactory, perhaps of a speedy, settlement of the constitution. But, unfortunately, this is not the case. Each is split into sections, which, however classed under one general head, diverge widely on certain questions of policy. Thus, of the *Moderados* a considerable portion would revive most of the obnoxious features of the ancient *régime*, even to the restoration of the property snatched from the monastic orders. But the greater portion aims only at the restoration of that which belonged to the secular clergy; we mean the *real* property, the permanent landed endowments; for though there is a section anxious for the restoration of the *tithes*, no less than of the lands, and even of the seigniorial rights once inseparable from the Church, there is little prospect of such a result,—none, at least, so far as regards those rights, the most barbarous relic of the feudal times. And even if there should be for a moment such a union of parties as to carry the tithe question,

nobody can expect that the impost will be of long continuance. The *Progresistas*, or Go-a-head party, are beyond doubt numerically stronger than their rivals, though less wealthy, and less influential by position. They, too, have their sectional distinctions. One portion (the most rational, and the most worthy of our sympathies) look forward to the gradual improvement of their political and social institutions by the adoption of measures likely to render their monarchy similar to those of France and England. They wish to reform, not to revolutionize the country. But of this party, the most numerous class avowedly sigh for a republic. It is probably, too, the most numerous in the State: it includes most of the educated, the travelled, the thoughtful; and derives some importance from its containing within its ranks the relics of two former parties, whose weight is beyond dispute,—of those who proclaimed the constitution of 1812, and of those who, eleven years afterwards, circumscribed the power of the crown within narrower limits than ever invested it before. But with all their superiority, alike in numbers and ability, there is no prospect of their success,—at least, in the present generation. They are strenuously opposed, not by the *Moderados* only, but by the men of property, whether real or personal. Indeed, all who have any pretension to real moderation, must perceive, that whatever be the admiration of so large a party for a republican form of government, there could be no hope of its toleration by other European powers—so long, we mean, as the circumstances and policy of those powers remain what they are. But there are principles at work (and of this fact the party in question is fully aware) that must inevitably change the relations of these powers. While Italy, France, and Spain comprise, within themselves, so large a portion of men, who deem every other form of government at variance with true liberty, and are eagerly expecting the first general war to proclaim their favourite system, permanent tranquillity is not to be expected. The day will come (and it may be nearer than is generally supposed) when from Lisbon to Valencia, and from the Pyrenees to the Mediterranean, one federative administration will prevail. It cannot be otherwise. Let the powers of monarchy be exercised as wisely as they may, (but hitherto little wisdom has accompanied them,) the people cannot forget the despotism of the past. In Spain, as in Italy, it has left behind it a wound which rankles deeply. Circumstances have brought us into frequent contact with the educated classes in both countries; and we have spared no pains to impress on their minds the superior advantages of a monarchy wisely limited, over a republic. They have expressed their full concurrence with our own views. They have (when closely pressed) generally, almost uniformly, admitted that the social tranquillity must be best secured by a liberal constitutional monarchy. But they have invariably added: "If you, gentlemen of England, had suffered as we have done under the sway of the basest, most worthless, and most capricious of despots—if you had felt the chains imposed by the most wicked and most despicable of men,—you would hate, you would despise, as we do, the very name of royalty!" To such an appeal, what answer could be returned? If the crowns of southern Europe shall ever be trampled on by the populace, the wearers only will have themselves to blame.

We have alluded to the property of the Church. Since the volumes before us were written, that which remained unsold, has been decreed to be restored—the rest, even with the papal sanction, is lost to the Church for ever. On both sides of the

peninsula, there has been a great outcry against the plunder of the ecclesiastical body. But what else could be expected? Not long ago that body held nearly one-third of the land in the whole kingdom, exclusive of tithes, seigniorial claims, and other exactions. Would the most bigotted of men wish to restore the days when a single nunnery owned a score of towns, and twice as many villages, with the right of presentation to a dozen commanderies? when an archbishop of Toledo had a revenue (allowing for the different value of money) equivalent to that of the entire episcopal bench of England? when the simple monks of several religious houses kept tables as good, and went to hunt with retinues as large as the proudest nobles of the land? when abbots and bishops surpassed even princes in pomp? Men who "love to see the Church supported in splendour," may regret such days; but very different must be the feeling of all who receive our Saviour's own testimony—that his kingdom is not of this world. The latter (by whatever name abused) will rejoice that the means of temptation have been removed—no matter by what force. If we could be made to believe that human virtue always flourishes most where it is most assailed, we might join the Carlists in bemoaning the change. Still we cannot defend the conduct of the Spanish government to either the unclastered monks and friars, or the great body of the secular clergy. The pensions of the former, and the stipends of the latter, both solemnly pledged in return for the seizure of the church property and for the abolition of tithes, were surely small enough—in fact, too small for the necessities of their position; yet half of the pittance has never been paid them:—

"One of the most interesting old men I have ever met was an exclaustro, who charmed us all at Seville, and whose convent had been one of the wealthiest in Spain. He was a learned Dominican, polished in his manners, an Hidalgo of 'blue blood,' as the people express it when they mean to describe a very noble family; and the effect of one of the most benevolent faces in the world, was wonderfully heightened by hair of a snowy whiteness. His stated allowance from the Government was about 20*l.* a-year, and he received less than 10*l.* I shall not easily forget Fray Fernando de la Sacra Familia."

Such conduct is as foolish as it is inhuman. How could any government expect these outcasts to become contented subjects—to become attached to the new order of things?

It is not to be concealed, that the same process is in operation south of the Pyrenees as north of them. The men, with the exception of the old, do not often trouble the churches. But, according to our author, the women, young or old, practice the external rites of religion—and no wonder: for they cannot be married without producing, from their pastor, certificates of their having regularly attended public worship. But in time, no doubt, they will imitate the French, and leave to the aged the duties of religion, both in church and out of it. The clergy themselves partake in this feeling. Most of them, it is to be feared, attend the ministration of the altar in a spirit quite professional—because they are expected to do so—because the world would talk if they did not. Under the priestly robes (and nowhere more than in Spain) stalks many a Leo X.—many who sneer at the services they are compelled to celebrate. Let us hope that the privations they are enduring will purify them from this, as well as from many other faults.

Whatever be the political or the ecclesiastical state of Spain, we see, with pleasure, that now, as in former times, the agricultural portion of the community has little reason to be dissatisfied:

"The terms at which the lands are let in modern Spain are for the most part extremely light. The

farmers, large and small, Arrendadores and Labradores, usually occupy their holdings in *enfiteusis*, on a long lease of not less than one hundred years, paying a moderate rent, or they are tenants from year to year. The *enfiteusis* nearly amounts to our freehold, the concession of a renewal, when the term is expired, being almost a matter of course, and the tenants are left undisturbed in their holdings, whether these be *enfiteutical* or from year to year, unless upon flagrant and repeated failure to pay their rent. I can speak from personal acquaintance with the management of the extensive estates of the great Ducal family of Medina Sidonia. The relations between landlord and tenant here are entirely patriarchal, and the land is invariably held on easy terms. Leases, in one sense of the term, there are none, but merely simple written agreements; and the land, since the establishment of the Constitutional form of government, being exempt from the payment of tithes, the farmer's position, where he is possessed of the least energy, is invariably comfortable. The *hidalgo* class, or nobility and gentry, usually hold their possessions in *capite* from the Crown, or, in rare instances, from the few great proprietors; and the amount of *bienes vinculados*, or entail, allotted for the sustenance of the head of the family, was comparatively small, and is now suppressed by law. How easy and satisfactory is the nature of the holdings, is known to the English, who have many of the wine estates in the neighbourhood of Xerez, Port St. Mary's, and Sanlucar, and who, while the glorious grape of their district is ripening in the sun, have no dread of being ejected to gratify the cupidity of some higher bidder."

This is a noble trait in the Spaniard's character; if he must live, he will also let live. Compare, or rather contrast, the landlord of Spain with him of Scotland or Ireland—his excellency of Medina Sidonia with his grace of —, and we must confess with a sigh, that if we have advanced in national refinement, we have advanced also in other things not quite so good. This contrast applies to the farmers, large or small. Between the labourers in the two countries, the difference is immeasurably more striking. In Spain, the latter are not animals merely, but men. For the most part, each of them has a separate house, a separate plot of ground, which he cultivates half his time—the other half being given to his landlord. He, too, has a permanency in his homestead, which descends patriarchally through many generations. "There is no wish for employment, no dearth of food, no feverish anxiety for advancement. There is enough for all; a few hours' work in the day suffices for the exigencies of life, and dance and song and careless relaxation make up the evening time." But there is, and it is very likely to continue, a serious drawback on these enviable advantages; that is, property and even life are insecure.

The Life and Travels of Thomas Simpson, the Arctic Discoverer. By his Brother, Alex. Simpson. Bentley.

Mr. Alexander Simpson claims for his brother, who conducted, in conjunction with Mr. Peter Dease, the Expedition fitted out in the year 1836, by the Hudson's Bay Company, for exploring the Northern coast of America, the reputation of having by his discoveries solved in the affirmative the existence of a north-west passage. But that he reached the sea which Sir John Ross sailed down in the *Victory*, passing through Barrow's Straits, and Prince Regent's Inlet, and which Parry saw before him from the western extremity of the Straits of the Fury and Hecla, is not quite a matter of certainty. It remains to be proved. It is indeed vehemently argued in the work before us, that he did. His own opinion is thus expressed:—

"We could therefore hardly doubt being now arrived at that large gulf uniformly described by the Esquimaux as containing many islands, and with many indentations running down to the southward, till it

approaches within forty miles of Repulse and Wager Bays."

Sir John Ross, however, and subsequently Mr. King, in his letters on Arctic discovery, addressed to Sir J. Barrow, are of opinion that an isthmus connects Boothia Felix with the continent. To this, Mr. A. Simpson thus replies:—

"It will be seen that after passing through a narrow strait, in which there was a rapid rush of tide from the east, my brother passed the estuary of Back's Great Fish River, and proceeding some distance further, with a clear sea, reached lon. 94° 14'; and obtained a view of the coast for eight miles further. This was an advance to precisely the same parallel of longitude that had been reached by Sir John Ross in the *Victory*; and the distance between the two points attained in their sea-going craft, i. e., Felix Harbour (Ross), and River Castor and Pollux (Simpson), is less than one hundred miles in a line due north and south. Pedestrian excursions made from the *Victory* reduce this blank to less than sixty miles."

His brother's notes, we admit, tend to confirm this conclusion. It is there recorded, "that there are strong currents or little races among the islands in the Strait of Boothia, also in the estuary of the Great Fish River." Whereupon Mr. A. Simpson demands:—

"If the comparatively open sea, to which the Strait of Boothia led, were merely a *cul de sac*, as the junction of Boothia Felix to the continent would make it, how are we to account for these 'strong currents or little races'? Are they not indicative of this being the open passage between two oceans?"

We have already [*Athen.* No. 824] fully discussed "the narrative" of Mr. T. Simpson's discoveries, and the brief memoir by his brother prefixed thereto. But this sketch was, owing to circumstances detailed in the work now before us, unsatisfactory to the author, whose correspondence happened at the time to have been left abroad, and was not therefore available. His object in renewing the subject is, to supply the deficiencies which he knows to exist in the first necessarily "meagre" attempt.

The father of Thomas Simpson was master of the parochial school of the little burgh of Dingwall, in Ross-shire; in the local government of which he took an active share; having been for upwards of thirty years a member of its corporation, and frequently acting as its principal resident magistrate (Baillie). Thomas was born on the 2nd of July 1808—his father died in 1821.

"The child," says the biographer, in opposition to the Wordsworthian dogma, "is not always father to the man"—and adduces the facts of his brother's youth as an exception at least to the supposed rule:—

"The enthusiastic and energetic traveller, he says, whose physical conformation set fatigue and privation at defiance, whose courage and enthusiasm enabled him to bring to a successful completion the arduous expedition which he himself had planned—a success which made him only desirous of entering on renewed labours—was, in childhood and early youth, weak and sickly in physical, and timid in mental constitution. He had early shown a strong tendency to consumption, to guard against which required for several years, much care and assiduous attention to his clothing and diet; and, instead of his character being marked by the youthful recklessness which might naturally be supposed to have been the foreshadowing of his subsequent well-regulated daring, he was singular for a want of interest in the games common among boys—for an unwillingness to join in their rougher sports, and for a hesitation in entering upon any exercise or amusement that could in the least expose him to personal danger. For instance, although most of his school-fellows were bold and expert swimmers, he had not sufficient self-confidence, while a boy, to acquire any proficiency in that useful art; and even in manhood, when fearlessly exposing himself to the hazards of the impetuous rapids of the Copper-mine, and the imminent dangers of Arctic navigation, he had acquired but little skill in it. During childhood

and boyhood he was distinguished by a quiet docile temper, habits of strict order and method, and by a steady constant attention to his studies, rather than by any remarkable quickness in mastering them. The better part of these characteristics remained with him during his too short career; but his intellect was rapidly strengthened and sharpened by emulation and contact with other minds; while his spirit cast off the timidity which weighed it down, as his body cast off its youthful infirmities."

So much for the apparent exception—but the author proceeds to give in evidence, which to our mind, brings the instance again within the rule in question:—*e.g.*

"Even from childhood there was a strong feeling of enthusiasm, almost amounting to romance, governing him. His mind was not more bent in youth on the acquisition of university honours, than it was in childhood on the proper management of the little square of flower garden, which his father considered apportioned as his own, 'whereof he might make a kirk or a mill.' He was not more earnest in his early manhood, in his search after the north-west passage, than he was in boyhood in his endeavours to win the smiles of his dancing-school partner. Byron's passion, while yet in 'shorts,' for his Aberdeen playmate, has been thought to be, in some degree, a creation of his imagination. I can still recollect the pains, the tribulations, and the anxieties caused to my brother, by his love for a little missie not yet in her teens. An aspiration after the noble and the generous also arose early in his mind, and it grew with his growth, and strengthened with his strength. A favourite and oft repeated quotation from Horace was '*Odi profanum vulgus et arceo*.' In repeating this to me, who then, as now, 'knew small Latin and no Greek,' he always explained that the poet's meaning and his own implied only a contempt for the low pursuits, sordid desires, and grovelling habits of the vulgar herd, not a hatred of his fellow-men of any class or degree."

Examples of this loose and see-saw kind of philosophical reflection, are too frequent in this biography. But we proceed.

Designed for the Kirk of Scotland, Thomas Simpson was sent in 1824 to King's College, Aberdeen; where he obtained a bursary, acquired some classical and mathematical learning, and improved his health and strength. He also shone as a debater—won the 'Huttonian' prize, and received his degree of Master of Arts. Altogether he was a promising youth; as the following portrait of him at this period indicates:

"My brother's appearance was prepossessing; his manners engaging; he was particular to a nicety in his dress—which was always chosen with much taste, and most sedulously taken care of. His spirits were buoyant, and his zest for society keen; no wonder, then, that he was every where a favourite. Even when most closely attentive to his studies, he mixed a good deal, not only in the limited society of the venerable Old Town—consisting principally of the families of the professors—but also in that of the bustling New Town of Aberdeen. He had always a strong penchant for ladies' society; was a special favourite among them; and returned this favour by the highest—most romantic—idealization of women. He often told me that he considered a beautiful woman (and he was apt to invest many plain ones with an attribute which did not belong to them) as too ethereal a being to allow of a sensual thought being raised by the contemplation of her: that it pained him to see such an one condescending to the squalid enjoyments of eating and drinking, still worse of gossiping."

That Thomas Simpson had been a sedulous student proofs are given; a metaphysical essay in particular has much merit. But it was not to speculative, but practical life that he was destined. It happened that Sir George Simpson, the local governor of the Hudson's Bay Company's territory, was the son of his mother's eldest brother; and through this connexion Thomas Simpson was induced to abandon the quiet life of a clergyman, for that of an adventurer, and to push his fortune in America.

His early experience of the land of his adoption was not favourable; nor was his position afterwards at Lake Superior, and York Factory, or Hudson's Bay, much improved. The last place he left in 1831, for Red River—a winter's journey of seven hundred miles. The following is his own account of it:—

"On the 10th of February I started from the Factory on snow-shoes, with a small party of men and Indians, and a couple of trains of dogs. Our route lay partly on lake and river way, and partly through the woods to Norway House, and from thence on Lake Winnipeg to the mouth of the Red River. We travelled as fast as the dogs could follow, which, for the greater part of the way, was about thirty miles per day; the last two hundred miles I accomplished in five days; and my longest day on snow-shoes was fifty miles. The whole distance is about seven hundred miles, which occupied twenty-two days' marching, besides six days we were obliged to stop to rest our dogs at Oxford House, Norway House, and Beren's River. For myself I never felt fatigue, though I left two of my men completely knocked up on the way; besides taking fresh Indians at Norway House. Winter travelling is a most healthy and strengthening exercise, and gives one a most voracious appetite: 'good digestion waits on appetite, and health on both;' and in your chamber dug into the snow, a fence of brushwood on three sides, a huge fire made of whole trees on the fourth; your bed a litter of pine branches spread on the frozen soil; your bedding a blanket, and (sometimes) a skin; the starry heavens your canopy—more sound and refreshing sleep is enjoyed, than waits upon many an one sunk in cushions of down, and curtained with silk. I think, by the bye, old Ovid must have been a traveller in a hyperborean region, from his lucid description of the most important operations of a winter encampment. I won't bore you with the classics; but here goes Dryden's version:—

'With leaves and bark he feeds the infant fire:
It smokes—and then, with trembling breath, he blows,
Till in a cheerful blaze the flames arose.
With brushwood and with chips he strengthens these,
And adds at last the trunks of rotten trees.
The fire thus formed, he sets the kettle on.'

The day's march, moreover, is one scene of excitement; each man putting his best foot foremost, afraid that his follower will tread on his heels—the greatest insult a good leg can receive. Then we have continual amusement from the dogs; their bells ring a merry lively peal as they jog along; they often show the perversity of their nature by going out of the right path, getting entangled among the trees or bushes, or with each other; and to right them gives occasional relief to the monotony of the steady tramp. I thought little of the cold; and during the march never wore anything warmer than a cloth capot."

A quarrel with a young Canadian half-breed exposed Thomas Simpson at Red River to threats of assassination—and it is to this affair, indeed, that his biographer attributes his premature death—for, the half-breeds have a revengeful spirit—and evince—

The patient search and vigil long
Of him who treasures up a wrong.

It was in 1836 that Thomas Simpson was selected for the task of Arctic discovery. On this subject, however, we are spared on this occasion further remark, full details having been

already given in our former article. The present publication contains the statements of the same transactions as given in private correspondence, and asserts the writer's claims as his brother's executor to the recompense intended by government; but adds little of importance to the facts with which we were already acquainted.

Criminal Returns: Metropolitan Police, 1844.
Printed for Her Majesty's Stationery Office.

THE Commissioners of the Metropolitan Police have just issued statistical summaries of the business done by their Police Force in the past year, out of which a few facts may be culled, as likely to interest the general reader.

In the year 1844, 62,522 persons were taken into custody by the Metropolitan Police; of these, 42,352 were males, 20,169 females. Out of every hundred of the Metropolitan population the police took two men and one woman into custody in the last year. Temperature has its influence in the amount of unlawfulness: hot weather stirring the blood up into illegality, whilst cold depresses it into comparative virtue. July and August produce the most offenders, both male and female; December and January the fewest.

Out of the 62,522 persons apprehended, just half, or 31,347, are discharged at once by the magistrates, 26,871 are summarily disposed of or held to bail, whilst only 4,304 are committed for trial. Among the committals, the men are three times as many as the women. In the solitary instance of riot (an aimless illegality) the women are in the majority, thirteen men and seventeen women being committed for "riot."

The convictions are just three-fourths of the number of committals, the remaining fourth being either acquittals, no prosecutions, or "bills not found." So that the results of the trials seem to substantiate the judgment of the magistrates.

The ages between 15 and 20 are the most prolific of crime. Simple Larceny is the crime by far the oftenest committed; indeed that and "Larceny from the Person" are the only two sorts of offences which may be said to abound. The following are the proportions of offences committed between 15 and 20 years of age.

| | Male. Female. | |
|--|---------------|-----|
| Offences against the person | 27 | 6 |
| Offences against property committed with violence | 54 | 6 |
| Offences against property committed without violence | 922 | 196 |
| Malicious offences against property | 3 | |
| Offences against the currency | 13 | 8 |
| Other offences not included in the above classes | 10 | 9 |

These facts show that the tendency of crime in our days is to substitute fraud for force in its progress.

As the majority of offences are petty, so, of course, are the majority of the punishments,—the chief being imprisonment for one month and under six.

The degrees of instruction among the several classes are worth showing:—

| | Neither read nor write. | | Read only, or read and write imperfectly. | | Read and write well. | | Superior Instruction. | |
|-------------------------------------|-------------------------|---------|---|---------|----------------------|---------|-----------------------|---------|
| | Male. | Female. | Male. | Female. | Male. | Female. | Male. | Female. |
| Taken into custody | 13,720 | 11,136 | 24,800 | 8,572 | 3,366 | 431 | 467 | 30 |
| Summarily convicted or held to bail | 6,676 | 4,258 | 11,172 | 3,291 | 1,404 | 118 | 941 | 11 |
| Tried and convicted | 767 | 284 | 1,512 | 380 | 146 | 24 | 11 | 9 |

The value lost by felonies does not appear great. It is 35,147*l.*, of which 10,452*l.* were regained by the police. The principal part arises from thefts in dwelling-houses, mainly by false keys. Pickpocketing seems to be a falling trade—at least, of the above total only 1,432*l.* arise from this source. An analysis, according to the trade or occupation, of the 62,522 persons taken into custody is made. Those which number above a thou-

sand offenders in their respective classes, are as follow:—

| | | | |
|------------------|--------|-----------------|-------|
| Carpenters | 1,324 | Sailors | 1,698 |
| Coach and Cabmen | 1,018 | Female Servants | 1,074 |
| Labourers | 14,849 | Shoemakers | 1,459 |
| Milliners | 1,113 | Tailors | 1,101 |

Among the professions were, 67 artists, 5 clergymen, 582 clerks, 77 lawyers, 159 medical men, 64 musicians, 25 reporters, 11 surveyors—drunkenness being the customary offence for which the great majority were apprehended.

Since 1831, the number of persons taken into custody have decreased from 72,824 in 1831, to 62,522 in the last year, whilst the committals for trial in the same years have increased from 2,955 to 4,304, and the convictions from 1,932 to 3,126.

Flower, Fruit, and Thorn Pieces; or the Married Life, Death, and Wedding of the Advocate of the Poor, Firmian Stanislaus Siebenkäs. By J. P. F. Richter. Translated by E. H. Noel. 2 vols. Smith.

AVAILING himself of the present disposition in the English public to welcome foreign works of fiction, Mr. Noel introduces to us the 'Siebenkäs' of Richter—the 'John Paul' of his loving countrymen. To ourselves such a work is welcome, as tending to enlarge the range of human sympathies; but we are not equally sure of its ready acceptance with the public. It is a strange, tedious, pregnant, conceited, enchaining book; so essentially national or individual, that whoever means to pronounce judgment on it, should lay aside his John Bullism, and accept it for what it is—a pure piece of *John Paulism*.

Viewed in this light, the tale has considerable interest—not merely for the myriad of interspersed thoughts which crowd scenes of the meanest details, and combinations of the most whimsical incidents—but as a study of character. We have had nothing since Richardson's women so minute, self-consistent, and conscientiously true, as Lenette, the heroine of the ill-assorted marriage here chronicled. Mated to a light-hearted, irritable, eccentric man, who cuts his jokes the sharpest when most pinched by poverty, and makes her the partaker of his wit and learning, by terrifying and teasing her therewith since she is unable otherwise to receive it,—the commonplace nature of the poor little wife is invested with a pathos beyond the reach of an artist, save of the highest class. There can be no contempt for one whose sufferings are so sincere and so clear of fault as hers; but much pain in the contemplation of her destiny; even while we feel to the quick what a chill such a stagnant being must throw over her husband to the injury of his mind's life. The man of genius can comfort himself with airy thoughts and well-fancied witticisms, when he has to bear the shame of poverty and the attacks of hunger; but what is there for the humble house-wife? when her very bridal chaplet is about to be handed over (as Crabbe says),

for six and ten-pence, to a Jew!

Blank, bitter misery—shame, to which the eye of every questioning gossip is a torture—distress, not to be charmed away by any ebullition of tenderness. "Many a time and oft" have biographers and romancers lamented over the Siebenkäs married to the homely drudge; but how few have ever thought of the heavier sorrow, of the more hopeless degradation which may attend the homely drudge married to the Siebenkäs! Simple old principles undermined, and nothing given to replace them:—every dream of life dispersed—the stare of public misconstruction and reproach fixed not on the man of many gifts, but on the feebler woman whom his necessity may have degraded into meanness or hurried into vice—love extinct, and the blame lying cold and heavy at her door:—is not this the story of many a Siebenkäs and his Lenette? And how often has Justice looked upon this question impartially? Even John Paul himself, we suspect, did not contemplate the interpretation which we have put upon his life-like cabinet picture.

Again, what a truth—what a quiet humour has he thrown into the character of the solemn pedantic house-friend, who takes Lenette's part with the best and most moral instructions, till

she begins by wishing "that heaven had made her husband such a man;" and ends by marrying him as soon as she is left a widow! We recollect nothing to compare with the scenes of family discord, made worse by the intervention of this Mentor. Yet throughout them the balance is kept with the nicety of a master-hand, or, say rather, that exquisite sympathy with humanity which knoweth that on such occasions there is no absolute right or absolute wrong—that the most generous of men can condescend to a spiteful retort, and the most commonplace of women may have tenderness in her heart if rightly approached!

Advocate Siebenkäs has his friend also; the introduction of whom has led the author into frisks and vagaries delightful, we doubt not, to himself, but to us somewhat repulsive. The extrication of the man of genius from the clog and coil of his everyday cares is badly managed. Nor can we admire the high-flown Natalie, whose power of sympathizing with and comprehending Firmian heals all the thorn-wounds made by the hapless Lenette's faults and failings. In truth, the whole catastrophe of the book, and the machinery by which it is brought about, are too much "à la mode Germanorum," as that phrase was used by Canning. While, however, they spoil the story as a work of Art, and hinder it from taking place among the world's masterpieces, they will do little harm in England. Their sentiment will be universally felt as over-strained, and the positions of the parties too close to the ludicrous to excite imitative fancies even in the dear romantic head of Sixteen.

These 'Fruit, Flower, and Thorn Pieces,' are filled to overflowing with those descriptions and aphorisms by which, thanks to Mrs. Austin and other judicious selectors, John Paul is best known to the English. We shall take a few almost at random:—

"The reason why Lenette revealed her affection for the Schulrath, almost without the consent-grating of the breast, more particularly to-day, was, because she felt her misery to-day—her poverty. Stiefel was full of treasures of solid gold; Firmian only of brazen ones (i.e. talents). I am quite sure she would have loved her own Siebenkäs, whom she loved as coldly as a wife before marriage, as warmly as a bride after marriage, if he had only had something to crumble and to bite. Hundreds of times does a bride fancy she loves her betrothed, while it is only in wedlock itself that the jest becomes earnest—for good metallic and physiological reasons. Lenette would have remained faithful enough to the Advocate in a full room and full kitchen, filled with income and twelve Herculean household labours; and even though a whole learned wreath of Pelziefels had beset her; for she would hourly have thought and said coldly, 'Much obliged! I am already provided!' But, as it was, in such an empty room and empty kitchen, the chambers of her woman's heart became full: in a word, no good comes of it. * * A woman has much virtue, but not many virtues; she requires a confined sphere and social forms, without the flower-stick of which these pure white flowers trail upon the dirt of the border. A man can be a citizen of the world: and when he has nothing else to take in his arms, he can press his bosom upon the whole earth, even though he cannot clasp much more of it than what is contained in a grave. But a female citizen of the world is a giantess, who goes through the earth without having anything but spectators, and without being anything but a dramatic character. * * All men are better than their passions, that is, their bad ones, for all are likewise worse than their noble ones; and if we allow the former an hour to allay themselves, we have won something better than our cause—our opponent. * * Poverty is the only load which is the heavier the more loved ones there are to assist in supporting it."

Here is a fantasy which may help the illuminators:—

"I believe the flower-clock of Linnaeus in Upsal (*horologium flora*), whose wheels are the sun and

earth, and whose index-figures are flowers, of which one always awakens and opens later than another, was what secretly suggested my conception of the human clock. I formerly occupied two chambers in Schererau, in the middle of the market-place; from the front room I overlooked the whole market-place and the royal buildings, from the back one the botanical garden. Whoever now dwells in these two rooms possesses a capital harmony, arranged to his hand, between the flower-clock in the garden and the human clock in the market-place. At three o'clock the yellow meadow goat's-beard opens, and brides awake, and the stable-boy begins to rattle and feed the horses beneath the lodger. . . . At four o'clock (if it is Sunday) the little hawk-weed awakes, also holy communicants, who are clocks with chimes, and the bakers. At five, kitchen-maids, dairy-maids, and butter-cups awake; at six, the south-west and cooks. At seven o'clock many of the ladies' maids are awake in the palace, the salad in my botanical garden, and some tradeswomen. At eight o'clock all their daughters awake, the little yellow mouse-ear, all the colleges, the leaves of flowers, of pie-crust, and of deeds. At nine o'clock the female nobility already begins to stir, the may-gold, and even many young ladies, who have come from the country on a visit, begin to look out of their windows. Between ten and eleven o'clock the court ladies, and the whole staff of lords of the bedchamber, the green colewort, and the Alpine dandelion, and the reader of the princess, rouse themselves out of their morning sleep; and the whole palace, considering that the morning sun gleams so brightly to-day from the lofty sky, through the coloured silk curtains, curls a little of its slumber. At twelve o'clock the prince, at one his wife and the carnation, have their eyes open in their flower-vase. What awakes late in the afternoon, at four o'clock, is only the red hawk-weed and the night watchman, as cuckoo-clock, and these two only tell the time, as evening-clocks and moon-clocks. From the hot eyes of the poor devil who, like the jalap-plant, first opens them at five o'clock, we will turn our own, in pity, aside. It is a sick man who has taken the jalap, and who only exchanges the fever-fancies of being gripped with hot pinners for waking gripes. I could never know when it was two o'clock, because at that time, together with a thousand other stout gentlemen, and with the little yellow mouse-ear, I always fell asleep; but at three o'clock in the afternoon, and at three in the morning, I awoke as regularly as though I were a repeater."

Another fragment, and we have done:—

"This it is which ever consoles and delights me in you deluded and disagreeing mortals—that you all love one another heartily when you behold each other in pure human form, without bandages and fogs—that we only become blind when we fear we are growing cold—and that, as soon as Death has lifted our brothers and sisters above the clouds of our errors, the heart melts in love and blessedness when it beholds them, free from the distortions of the concave mirrors and fogs here below, floating in the transparent ether as beautiful beings, and sighs, 'Ah, in such a form as this, I had never misunderstood you!'"

Near the last human and tender apostrophe, no other phrases of wisdom or of wit would stand gracefully.

Letters, Instructions, and Memoirs of Mary Queen of Scots. Published from the Originals and Manuscripts in the principal Archives of Europe. By Prince Alexander Labanoff.

(Second Notice.)

Most historians who have discussed Darnley's murder have entered at length into the motives that might have induced different parties to commit such a crime. The Queen might have wished to rid herself of a bad husband; Murray to remove a person with superior claims to the regency, or even to the throne, the object of Murray's secret aspirations; Morton and Ruthven might have sought revenge for the desertion of their cause, after they had aided him in the assassination of Riccio; Bothwell's motives are sufficiently explained by subsequent events;

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the Catholics might have joined against Darnley on account of his intrigues with the Protestant lords; and the Protestants might have been equally desirous to remove a zealous adherent of the mass and the Popish ritual. "Father Emondo informed me," says the Papal nuncio, in a letter to the Grand Duke of Tuscany, "that he (Darnley) was punctual in hearing mass every morning, and that he was steadfast in his adhesion to our Catholic church, but that his anxiety to reign made him sometimes dissemble his attachment to the ancient faith. Since such was the state of affairs, may God have mercy on his unfortunate soul." Cicero's test—"Who was interested in procuring the death?"—here fails, for Darnley was equally odious to every party and leader of party in Scotland.

Morton, by his own confession, was one of the conspirators engaged in the assassination, and this is a circumstance which goes far to acquit Mary of complicity, for Morton was the most dangerous and inveterate of her enemies, a leading actor in the murder of Riccio, and a fierce opponent of the Romish faith. Bothwell is also proved to have been one of the assassins, and his subsequent marriage with the Queen affords some plausible grounds for suspecting that she was an accessory before the fact; but this suspicion cannot be admitted as proof, unless supported by other circumstances. The first of these circumstances, and that on which Knox and Buchanan, followed by Robertson and Lang, chiefly rely, is the visit which Mary paid to Bothwell when he lay wounded in the Castle of the Hermitage. Bothwell was wounded on the 7th of October, under circumstances thus described by the French ambassador, in a letter to Catherine de Medicis:—

"As the Queen, your daughter-in-law, was coming to this town of Jedburgh, the Earl of Bothwell who preceded her, because he is lieutenant general of this frontier, was wounded in an encounter with robbers; but he is now out of danger, at which the Queen is very glad, for it would have been a great loss to her to lose such a friend."

It was on the 17th of October, ten days after Bothwell had received the wound, and when, as we learn from this letter, Bothwell was recovering, that the Queen rode over from Jedburgh to visit him, and though the distance was twenty miles, she rode back the same evening. Had love been her inducement, she would not have performed the latter half of this equestrian trip, especially as she had a fair pretext for avoiding this fatigue, as the Hermitage was not Bothwell's house but a royal castle. In the November following, Mary was pressed to divorce Darnley for Murray, Maitland, Huntley, Argyle, and Bothwell; she peremptorily refused compliance, and was bitterly reproached by her council for adhering to her worthless husband. Had Mary been attached, at this period, to Bothwell, as her enemies assert, it is impossible to explain her refusal to gratify her inclinations when assured of the support of the most potent nobles of her realm.

On the 17th of December, Mary's son was baptized at Stirling with the rites of the Catholic church, by the archbishop of St. Andrew's; Darnley absented himself from the ceremony, because the English ambassador, the Earl of Bedford, was instructed to refuse him the title of King. It appears that, at this time, Mary dreaded some machinations against the life of her son; and after her recovery from the severe illness into which she had fallen at Jedburgh, she wrote to the English council, that she had appointed Elizabeth the guardian of her child:—

"Whereas, we have understood, by report of our faithful servant, Robert Melville, the good offers made on our behalf by the Queen, our good sister, your sovereign, we think ourselves obliged to do to her whatever a good sister and tender cousin ought,

where she finds so great thankfulness, and that we could not declare the affection we bear toward our said dearest sister better than that by which we did, when we looked not to have endured this life twelve hours in our late sickness, at which time our meaning was that the special care of the protection of our son should rest upon our said good sister."

After the baptism of the prince, Mary sent an important letter to Elizabeth, hitherto unpublished, which she intrusted to the Earl of Bedford, returning from his embassy:—

"Stirling, Jan. 13, 1567.

"Right excellent, right high and mighty princess, our dearest sister and cousin, in our most earnest manner, we commend us unto you. We have received your letter sent by the Earl of Bedford, your last ambassador to us, and have heard of him such matters as he had in charge to move to us on your behalf, tending to the increase and continuance of our amity, and the good intelligence between our countries, esteeming with ourself the honour and good will so great and large, which, at this time, ye have shown us, that we cannot render you worthy thanks, according to the merit of that which we have received at your hands. You may be well assured that nothing on our part shall be omitted, wherein we may make demonstration of our good heart to gratify you in a like manner, or any other ways to show your pleasure, if anything be in our power which may tend to your gratification. And for the matters proposed to us by your said ambassador, we have answered him therein, as we trust, to his satisfaction, the particular report whereof we refer to his own sufficiency. For in special, whereas you require that by a mutual contract to pass between you and us, it may be manifested to the world, we mean not to pretend anything which may be derogatory either in honour or otherwise to yourself during your life time, or yet after the same to the lawful issue of your body; and on the other part, that you will never do, nor suffer anything to be done to the prejudice of our title and interest, which we have as your next cousin, but at your uttermost will suppress and subdue all manner of attempts that shall directly or indirectly tend to the overthrow or hindrance thereof. Our proceeding in this matter is, of all others to yourself, dearest sister, best known; for always have we commended us and the equity of our cause to you, and have certainly looked for your friendship therein; whereon we have continually trusted, and now we think us fully assured of the same, having thereof so large proof by knowledge of your good mind and entire affection, declared by your said ambassador, as also by our servant, Robert Melville. Not doubting but in time convenient you will proceed to the perfecting and consummation of that which you have begun to utter, as well to your own people as to other nations, the opinion you have of the equity of our cause and your affection toward us, and namely in the examining of the will supposed to be made by the king your father, which some would lay as a bar in our way; according to your own promise to us, as well contained in your letter sent by our servant, Robert Melville, whereof he has made us report, that ye would proceed therein before your nobility (being at this present assembly) departed towards their own houses."

This letter, dated five weeks before the murder of Darnley, shows that Mary believed herself on the eve of attaining the great object of her wishes, the recognition of her right in the order of succession to the English throne, which Elizabeth had hitherto refused. It is therefore improbable that while such negotiations were pending, she should have exposed herself to the suspicion of a crime which was sure to alienate the affections of the English people, and afford Elizabeth a plausible excuse for further procrastination, and even for an absolute refusal. On the 5th of January, Darnley fell sick of the small pox; the Queen sent him her physician, but it is alleged as a circumstance of suspicion that she did not visit him herself. But Darnley did not visit her when she lay dangerously ill at Jedburgh, and she had duties to perform as a mother incompatible with the exposure of herself to an infection then the most dreaded in

Europe. On the 20th of January, Mary wrote to the archbishop of Glasgow, detailing the particulars of an examination into an alleged plot of Darnley for seizing the person of the infant prince, proclaiming him king, and taking upon himself royal authority as guardian of the realm. She could find no tangible evidence of the plot, but she says of Darnley:—

"Always we perceive him occupied, and busy enough to have inquisition of our doings; which, God willing, shall always be such as none shall have occasion to be offended with them, or to report of us any ways but honourably; howsoever he, his father and their favourers speak, who we know want no good will to give us trouble if their power equalled their inclinations. But God moderates their forces well enough, and takes the means of execution of their pretences from them; for as we believe they shall find none, or very few approvers of their counsels and devices, imagined to our displeasure or misliking."

This letter is dated a fortnight before Darnley's murder (12th of January), and its evidence, so far as it goes, acquits Mary of all cognizance of the conspiracy. On the 31st of January, Darnley came to Edinburgh, and took up his residence at the Kirk of Field; the infectious disease from which he had just recovered sufficiently explains the reason of his not being received into the palace where the young prince resided. Mary paid him several visits, and slept on two or three occasions at the Kirk of Field. On the 9th of February, Murray left Edinburgh, under the pretence of visiting his wife at St. Andrew's; and this was a significant proof that something doubtful or dangerous was to be done. Mary spent the evening of that day with her husband, and quitted him at eleven o'clock to witness the marriage of one of her servants at Holyrood House. Three hours after, the Kirk of Field was blown up with gunpowder, and the bodies of Darnley and his servant were found in the garden without any mark of violence on their persons. How Darnley was murdered is an inexplicable mystery; had he been blown up in the house, the body would have been disfigured; had he been strangled or stabbed, the marks would have remained on his person. The papal nuncio is of opinion that Darnley, being alarmed by some noise which the conspirators made, fled in his night-dress into the garden, and that a person lodging near heard a voice like the King's exclaim, "My brothers, have pity on me, for the love of Him who had pity on all the world." We can find no trace of any inquest, no report of any medical examination of the body, and no intelligible account of the appearances presented by the house and grounds. We do not pretend to deny that Darnley was murdered, but we feel that the evidence of even this fact is involved in an obscurity which we cannot believe to be accidental.

On the 11th of February, the day after the murder, we have a remarkable letter from Mary to the Archbishop of Glasgow:—

"Most reverend father in God, and trusty councillor, we greet you well. We have received this morning your letters of the 27th of January, by your servant Robert Dury, containing in one part such advertisement as we find by effect over true, albeit the success has not altogether been such as the authors of that mischievous fact had preconceived in their minds, and had put in execution, if God in his mercy had not preserved us, and reserved us as we trust, to the end, that we may take a rigorous vengeance of that mischievous deed, which, rather than it should remain unpunished, we had sooner lose life and all.... Always whoever has taken this wicked enterprise in hand, we assure ourselves it was prepared as well for us as the king; for we lay the most part of all the last week in that same lodging, and was there accompanied with the most part of the lords that are in this town that same night at midnight, and of very chance tarried not all night, by reason of some masque in the abbey (Holyrood-

house); but we believe it was not chance but God that put it in our head."

We have no means of ascertaining the nature of the advertisement or warning given by the Archbishop to Mary, but from her letter of the 18th of February, there is some reason to believe that the information which he communicated was obtained from Spanish agents, perhaps spies, in London. She says:—

"We thank you heartily for your information, made to us of that which the ambassador of Spain communicated to you, as also of your communication with the Queen mother toward our condition. But, alas! your message came too late, and there was over good cause to have given us warning, the like whereof we received from the Spanish Ambassador resident in England. But even the very morning before your servant's arrival, was the horrible and treasonable act executed on the king's person that may well appear to have been conspired against ourself, the circumstance of the matter being considered; whereupon at this present, we will be no more tedious, waiting until God manifest the authors to the world. For knowledge whereof neither we nor our council shall spare any trouble that possibly may be made, through which truth may come to light, and therein is our chief care and study at this present; which we pray God may suddenly take effect, to his glory and our comfort."

The correspondence which we have just examined, establishes two important facts; from the letters written by Mary in the month previous to the murder of Darnley, it appears that she did not anticipate the occurrence of any event of magnitude; from the warnings conveyed to Mary, it is equally clear that some event of great magnitude and import was regarded as imminent by her enemies.

On the 24th of March the Earl of Lennox formally accused Bothwell of the murder of Darnley, and the 12th of April was appointed for the trial. In the beginning of April Murray retired to France, under what pretext is not recorded, but his absence at such a critical period was significant of coming mischief. On the 11th of April, Lennox intimidated by the number of powerful lords who had come to support Bothwell at Edinburgh, demanded an adjournment of the trial, and protested against any sentence which should be given under similar circumstances. Robertson and some other historians state this fact, so as to suggest the inference that this packing of the parliament with Bothwell's friends, was to some extent contrived by Mary; but this suggestion is the very reverse of truth. The very parties that had combined to acquit Bothwell, were so far from being Mary's friends that they enacted several laws in a spirit of personal hostility to her, and of bitter intolerance towards her religion. There is no fact more certain than that Mary was at this time a helpless and passive instrument in the hands of her nobles, and she could no more have gained a majority for Bothwell than she could have insured him a fair trial. On the 19th of April, the session of the Scottish parliament, and on the evening of that day, the leading nobles, including the principal protestant lords, signed an engagement to Bothwell that they would defend him against all his adversaries, and use every effort to compel the Queen to take him as her husband. That this engagement was framed in no friendly spirit towards Mary is sufficiently attested by the fact that the murderers of Riccio took a leading part in its formation. On the 21st of April Mary went to Stirling, and on the 22nd of that month she wrote the following letter to the Bishop of Mondovi; now first published:—

"Monsieur de Mondovi,—The intelligence that I have received of the proceedings of the ministers of the queen my good sister (Elizabeth) towards certain of my friends on their journey (through her dominions) prevents me from hazarding any communication in

this dispatch. I have asked the Sieur de Croc to inform you of my anxiety to correspond with you; but as I am about to return to Edinburgh I shall send you a special messenger, and in the meantime I beg of you to commend me to the good favour of his Holiness, and not to allow to the contrary of my devotion to die in the Catholic Faith and for the good of Holy Church, which I pray God to strengthen and maintain, and also to have you in his holy keeping."

This assuredly is not like the letter of a lady who had an intrigue with a protestant lord, and was resolved to unite herself to a protestant husband by marriage, celebrated according to the protestant ritual. On the 24th of April, Mary, while going from Stirling to Edinburgh, was seized by Bothwell with an armed party at Almond Bridge, and carried to the Castle of Dunbar, where, according to the evidence of the English ambassador, Throckmorton, and Melville, violence was offered to her person by Bothwell. It has been asserted that this violence was a preconcerted scheme; but for this assertion there is no evidence, while there is undoubted proof that Mary was detained for ten days a prisoner at Dunbar, that she was removed to the castle of Edinburgh and kept in strict confinement until the 12th of May, when she appeared before the lords of the Session and granted a full pardon to Bothwell and his adherents. On the 7th of May, Bothwell was divorced from his wife, Jane Gordon, sister to the Marquis of Huntley, and on the 14th obtained Mary's signature to the contract of marriage. Prince Labanoff has published this contract, to complete the exposure—though that was scarcely necessary—of the two forged contracts produced and afterwards withdrawn by Morton and Murray.

The ill-omened marriage was celebrated on the 15th with protestant rites by Adam, Bishop of Orkney; the Queen appeared at the altar habited in the deepest mourning. On the evening of the same day she was visited by De Croc, the French ambassador, who thus describes the interview to Catherine de Medicis:—

"Her majesty sent to seek me, and I perceived great strangeness in her behaviour to her husband, which she excused to me, saying that if I saw her sorrowful it was because she would not rejoice, as indeed she never would again, desiring nothing so much as death. Yesterday being alone in her cabinet with Bothwell, she cried out aloud that they should bring her a dagger to end her life. She was plainly heard by the persons in the ante-chamber."

Assuredly, this is not the conduct of a person just united to a favoured lover, who had long been the object of her devotion! But this is not all: we have abundant evidence that Bothwell knew himself to be an object of aversion to the Queen, and kept the strictest watch over all her movements. The instructions given by Mary to the Bishop of Dumblane, who had the delicate and unpleasant task of communicating the marriage to the court of France and the house of Guise, set forth in simple terms the fact of her seizure by Bothwell, and her utter helplessness during her captivity at Dunbar:—

"When he saw us like to reject all his suit and offers, in the end he showed us how far he had proceeded with our whole nobility and principals of our estates, and what they had promised him under their own handwriting. If we had cause, then, to be astonished, we remit us to the judgment of the King, the Queen, and others our friends. Seeing ourself in his power, sequestered from the company of our servants and others of whom we might ask counsel; yea, seeing them upon whose counsel and fidelity we had before depended, whose force ought and must maintain our authority, without whom in a manner we are nothing, beforehand already won over to his wishes, and so we left alone as it were a prey unto him: many things we resolved with ourself, but could never find a way of escape. And yet gave he us little

space to meditate with ourself, ever pressing us with continual and importunate suit."

A league was soon formed against Bothwell, and at the head of it was Morton, who had been the chief agent in effecting the marriage. The proclamation issued by the confederate lords distinctly stated, that they had taken up arms to deliver the Queen from the involuntary captivity in which she was held by Bothwell. Their honesty was proved when the Queen fell into their hands at Carberry Hill; they brought her a prisoner to Edinburgh, and on the 17th of June sent her, closely guarded, to the castle of Lochleven. The enemies of Mary dwell strongly on the fact of her having refused to be divorced from Bothwell, when the lords of the Secret Council made the proposition on the 18th of July; but they omit to state that Mary refused, not from love of Bothwell, but because she would not bastardize the offspring of which she was then pregnant. She was delivered of a daughter in the following February, who was sent to France, and who, when she reached maturity, became a nun of the order of Notre Dame de Soissons. Le Laboureur, in his additions to Castelnau's Memoirs, gives proof of the identity of Mary's daughter; and Dr. Lingard has sufficiently established the fact of the child's existence.

Murray returned from France on the 11th of August; on the 16th he visited Mary at Lochleven, and gave her such assurances of friendship that she herself asked him to assume the regency. Murray immediately increased the rigour of her captivity, and particularly prevented the ambassadors of France and England from having any interview with the Queen. It was not until the 4th of December that the Secret Council issued a formal Act, authorizing the detention of Mary. The reason assigned for this was the discovery of a silver casket, said to contain love-letters and sonnets written by Mary to Bothwell before the death of Darnley. Were these documents authentic? Let us first examine the external evidence. Morton declared that he obtained this casket, on the 20th of the preceding June, from George Dalgleish, a servant of Bothwell: not a word is said to explain how they came into Dalgleish's possession; no explanation is given of the long interval between the discovery of the casket and the revelation of its contents to the council; and, finally, after the production of these letters at York, the originals suddenly and inexplicably disappeared. We have, indeed, what professes to be translations of these letters into Latin by George Buchanan, and what some describe as originals and some as re-translations from the Latin, in various publications, but we have no proof that these letters were ever formally authenticated; and their withdrawal, after having been submitted to the English commissioners at York without producing conviction, certainly affords presumptive evidence of their having been forgeries. The internal evidence is still more conclusive against them: their style and turn of phrase are unlike those of Mary's genuine letters; no one, indeed, who compares the two collections can for a moment believe that they emanated from the same mind. We have but few letters written by Mary in Lochleven; the reason of their paucity is explained in the following note, addressed to the archbishop of Glasgow:—

"Lochleven, March 31st, 1568.

"Monsieur de Glasgow,—Your brother will inform you of my miserable condition; and I entreat you to present him and his letters (to the French court), making as strong applications as you can in my favour. He will tell you the rest, for I have neither paper nor time to write more; only to beg of the king and queen, and my uncles, to burn my letters, for if it was known that I wrote, it would cost the lives of several persons, and would put mine in peril,

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and cause me to be more strictly guarded. God protect you and grant me patience."

In a letter of May 1st, to Queen Elizabeth, Mary also says:—

"I entreat you to take care that no person should know of my having written to you, for that would cause me to be treated worse, and they vaunt of being warned by their friends of everything which you do or say."

She also declared to Catherine de Medicis that a close watch was kept to prevent her from writing, and that she could only accomplish a letter by getting up in the middle of the night, when her guardians supposed her to be asleep. It is, however, important to bear in mind that there is no evidence of her having endeavoured to write to Bothwell during her captivity, of her having evinced the slightest anxiety about his fate, or even made an inquiry about his existence. Is this consistent with the insane passion for the Earl attributed to her by her enemies? On the 2nd of May 1568, Mary escaped from Lochleven; on the 13th her forces were defeated at Langside, and on the 16th she sought refuge in England. During the remainder of the year, while detained a captive in all but name at Carlisle and Bolton, she wrote frequent letters to Elizabeth, entreating to be admitted to her presence, for the purpose of justifying her character and conduct. It was with some difficulty she was induced to consent to leave the questions at issue between her subjects and herself to an English commission. Mary's own views of her situation at this period are feelingly depicted in a letter which she wrote to the Queen of Spain:—

"Bolton, September 24th, 1568.

"Madam, my good Sister,—I cannot describe the pleasure I have derived in a time so full of calamity to myself, from your amiable and comfortable letters, which seem to have been sent by God for my consolation, amidst the troubles and adversities by which I am surrounded. I feel that I ought to be grateful to God for our having been brought up together in our youth, which is the source of our indissoluble friendship, as you display to me on your part; but, alas! as I am not able to return, except by love. Were means proportioned to my designs, I would give proof of the affection which I have felt for you all my life. Blame me not, my good sister, for not having written to you, for I have been eleven months in prison, and have not had either the means of writing, nor any person to whom I could entrust my letters. After my escape from Lochleven I only staid ten days in Scotland, in a castle, and the enemy within five miles of me. When I lost the battle, I was forced to retreat to this country, as I informed you by Monmorin. And here, permit me to thank you for the sorrow which, I am informed, that you have shown for my misfortunes. To return to my purpose, Don Guzman can testify to you the few opportunities I had either to send you a messenger or to write with safety, for I am in the hands of those who watch me so closely, that a mere trifle would serve as an excuse for their treating me worse than detaining me against my will; and but for that, I would have been long since in France. But she (Queen Elizabeth) has refused me flat, and whether I like it or not, is resolved to dispose of my affairs. I cannot write you the entire particulars, for it would be too long; but I have charged my agent in London to communicate the entire to the ambassador of the king your husband, to be forwarded to you in cipher, for otherwise it would be dangerous. I may tell you, that if the kings, your husband and brother (Charles IX. of France), were at peace, my disaster would be of advantage to the Christian (Catholic) cause; for my arrival in this country has produced me an extensive acquaintance, by which I have learned so much of the state of affairs here, that if I had ever so little hope of succour from other quarters, I would establish the superiority of our religion, or perish in the attempt. All this neighbourhood is entirely devoted to the Catholic faith; and on this account, as well as in consequence of my rights, a little matter would give this queen a lesson about intermeddling in the revolts of subjects

against their sovereigns. She is in so great fear on this account, that this, and nothing else, will induce her to send me back to my own country. But she would wish by all means to make me endure the blame of the matters of which I have been unjustly accused, as you will see, in brief, by reference to all the machinations formed against me, ever since I was born, by those traitors to God and man. It is not yet finished. Nevertheless, I will tell you that they make me large offers to change my religion, which I never will do. But if I am pressed to grant some points, which I have mentioned to your ambassador, it will be as a prisoner. I assure you, and I beg of you to assure the king, that I will die in the Roman Catholic faith, whatever may be said. I cannot exercise it here, for they will not allow me, and for merely mentioning it they menaced me with more rigorous treatment. You made me a proposal in jest, which I would wish to take in good earnest. Madame, I have a son. I hope that if the king (of Spain) and the king, your brother (of France), to whom I beg you to write in my favour, will send an embassy to this queen, declaring that they do me the honour to regard me as their sister and ally, and that they wish to take me under their protection, requiring her, as their friendship is dear to her, to restore me to my kingdom, and to aid me to punish my rebels, or that they will compel her to do so, and assure her that she must not aid subjects against their sovereigns, she would not dare to refuse, for she is herself rather afraid of insurrections. For she is not loved by either of the religions; and thank God, I think that I have gained over the hearts of many powerful people since my arrival here, so that they would hazard everything for me and in my quarrel. If that were done, and some other necessary favours, of which I have warned your ambassador, being in my own country, and in amity with this queen—whom her ministers will not permit me to see, because they believe that I would rule her by my complaisance—I would hope to educate my son in devotion to you, and, with your aid, to gain him our inheritance; and in case that God should be so merciful to me, I protest that if you should give one of your daughters for him, whichever you please, he would only be too happy. Here they offer me to naturalize him, and that the queen would adopt him as her son. But I have no wish to entrust him to them, and abandon my right, which would be giving him up to their wicked religion; but I would rather, if possible, send him to you, and expose myself to all dangers, to establish the good and ancient faith in this island. I beg of you to keep this secret, for it would cost my life; and whatever you hear, be assured that I will not change my opinion, though force may compel me to yield to the times. I will not trouble you with a longer letter at present, only to entreat you to cause the kings to write in my favour. If I come to any agreement with this queen, I will inform you of it. But it is necessary to order your ambassador to have a cipher with me, and to send some persons to visit me sometimes, for my friends dare not go to them."

There are many circumstances in this letter deserving attention, and some of them we shall have to develop at a future opportunity. It must suffice for the present to observe the significant absence of all allusion to Bothwell. Mary was now in her twenty-fourth year, an age when policy is rarely master of infatuated passion, she was writing to the playmate and friend of her youth, one who had the power of efficiently protecting the fugitive Earl, and yet she never so much as mentions his name.

The conferences at York were begun on the 8th of October, and on the 9th, Maitland and Buchanan produced the casket of letters, said to have been obtained from Bothwell's servants. We have already stated the external evidence for believing these to be forgeries, and noticed the difficulty of testing them by internal evidence, as those published as part of the collection do not profess to be exact copies, and no one knows what became of the originals. We have, however, some evidence that the English commissioners regarded these letters as forgeries,

for one of them, the Duke of Norfolk, became, soon after their production, an ardent suitor for Mary's hand.

The last point to which our attention need be directed, is thus stated by Mr. Wright: "After her detention in England, Mary agreed to have her cause tried before commissioners from both sides; but when she saw that evidence was brought against her, which she had hoped would have been concealed, she caused her commissioners to break the conference." It is scarcely possible to conceive a sentence containing a greater amount of error than that which Mr. Wright has thus given to the world. Mary never consented to such a trial as is here described; she never saw the evidence produced against her, though she earnestly supplicated for copies of all the documents; and the conferences at York were broken off, not by Mary, but by Elizabeth herself. In a letter which was intercepted by Cecil, Mary thus writes—

"As to the state of my affairs, I doubt not but you have understood, that at the convention of York my rebels were confounded in all that they could allege for colouring of their insurrection and my imprisonment. Perceiving the which, they did so much by moving some of the Queen of England's ministers, that against their promise she has let some of them have her presence; and to colour their coming towards her, said she would have herself understand the continuation of this conference, to the effect the same should be more promptly ended with some happy event to my honour and contentment; and, therefore, desired that some of my commissioners should go to her immediately. But the proceedings since have shown that this was not the butt she shot at; for my matters have been prolonged in delays, in the meantime that my rebels practised secretly with her and her ministers."

On the 11th of January, 1569, Cecil, by command of Elizabeth, dissolved the conferences, which had been removed from York to London, declaring that nothing had been proved on either side. This sudden termination was owing to Mary's steadfastness in asserting her innocence and refusing to resign her crown, as she was urged to do by Elizabeth and her ministers; and under the circumstances, there are few who can look upon this conclusion of the matter as other than a virtual acquittal. Here we shall close this part of Mary's history, and at a future opportunity we shall examine the new light which this correspondence throws on the unhappy fate of the Duke of Norfolk.

OUR LIBRARY TABLE.

Maids of Honour, 3 vols.—If there be one thing more than another calculated to make the meekest of critics ill humoured, it is a good subject spoiled.

—Here, for instance, has

Youth's youngest daughter, sweet Le Pel, Horace Walpole's chosen friend and monitor, Lady Hervey, fallen into very feeble hands: and not only "sweet Le Pel," but the Bellenden, the Howe, the Meadows—and Lady Mary Wortley Montagu;—and Pope, and Swift, and Atterbury, and Philip Dormer, and the Duke of Wharton;—in brief, all the brilliancies, foul or fair, of the reign of our first Hanoverian King. But all their lustre is tamed;—their clothes are set before us, but their characters, whether of whim, wit, or wisdom, remain beyond the Styx: and we have but the semblance of life and animation. To illustrate the author's manner of working: Mary Le Pel, his heroine, is presented as a high flown reader of romances. Utterly divested of all that calm sense and sterling cultivation which made her a gem of especial value in the coronal of the wits, she is tested by as many abductions as would have sufficed for four novels. If such adventures there were to be, why not distribute them more equally—one to each Maid of Honour?—Yet worse, she whose devotion to her lord was remarkable in times when conjugal fidelity was not much in fashion, and both monarch and her apparent set strange examples, is here made to stumble into matrimony with Handsome Hervey, by chance rather than

choice. By way of foil to the four graces—these 'Maid of Honour'—we have a duet between the Schulemberg and the Kielmansegg, 'Ladies of Dishonour.' With their coarse forms, and rapacity, a novelist clever at Dutch painting might have produced a certain effect; our author, however, has made them simply wearisome. Gracious Princess Caroline (Jeanne Deans's Queen Caroline), and her 'good Howard'—fare little better: while George the Second, then Prince of Wales, is made to cheapen 'Molly Le Pel' and her playfellows, and to play the heir's recognized part of opposition against the King regnant, in a dialect which is certainly original.

The Freaks of Cupid; a Novel, by an Irish Bachelor. 3 vols.—

(Cupid) has freaks, but none so (dull) as this. Irish bachelors, so far as we know them, are given to every 'diversion under the sun,' but not to the perpetration of such elaborate twaddle as this before us. Even the Munster Melodists—success to their harps!—are less extravagant in their ballads and confessions. We opened these volumes—laid them by in despair—wondered at certain contemporary testimonials, and tried again: all would not do. The wit of this book put us out of temper, and the sentiment to sleep! Greater trash, in sad truth, rarely finds its way to the public.

Poems by Robert Bloomfield—The Farmer's Boy.—A very pretty edition, with illustrations by Sidney Cooper, Horsley, F. Taylor, and T. Webster, all engraved by Thompson. Webster's illustration of 'Fair-Day' is capital—the gem of the book.

Songs and Poems, chiefly Scottish, by A. Hume. 2nd edition.—A collection of lyrics; productions all but spontaneous, Doric melodies suggested, we are told, by 'crooning' over old tunes. The writer was a friend of Allan Cunningham, and is a worshipper of Burns and Robert Nicholl. Whether the mantle of departed seers has fallen upon him, let the reader judge:—

There's mony a flow'r beside the rose,
An' sweets beside the honey;
But laws maun change ere life disclose
A flow'r or sweet like Nanny.
Her e'e is like the summer sun,
When clouds can no conceal it;
Ye're blid if ye ye look upon,
Oh! mad if e'er ye feel it.
I've mony bonnie lassies seen,
Baith blythesome, kind an' canny;
But oh! the day has never been,
I've seen another Nanny:
She's like the Mavis in her sang,
Among the breakers bloomin';
Her lips open to an angel's tongue,
But kiss her, oh! she's woman.

The songs are succeeded by some poems about equal in power.

The Home Treasury—An Alphabet of Quadrupeds, by F. S.—*The Mother's Primer*, by Mrs. Felix Sumner. We take shame to ourselves that these little works should so long have escaped attention,—the more so, as the Summerly always deserve a welcome. The first is truly described as a picture gallery, and of very choice pictures too; some of those admirable etchings by Berghem, Paul Potter, Tempesta, Teniers, and others, which have so long been confined to the portfolios of the curious—with copies from original drawings by Albert Durer, Rembrandt, &c.—being here reproduced for the instruction and amusement of children. Even the little *Primer* has its artistic merits, and the Frontispiece, by Mulready, is worthy a place even in the portfolio of the collector—aye, and will be found there half a century hence.

The Guide to the London and Dover Railway.—As this is announced as the first of a Series of Railway Guide Books, we will suggest to the compiler, that while the work includes much that can be of little use to the mere traveller, it is far too brief in its notice of many things which are likely to interest him. Of course there is no information which, under possible circumstances, may not be of value to somebody; but here we have three whole pages filled with an account of the 'London Newspapers, their Offices and Days of Publication' eight more pages with 'Notes to the Metropolis,' and so on; whereas if the traveller resolves to spend a day at Fenshurst with the Sidneys, all he can learn from this 'Guide' is comprised in seven lines!

The Midshipman's Friend, or Hints for the Cockpit, by Lieut. A. P. Eardley Wilmot.—A manual which

may be of service to naval youth. Into the qualities requisite in a commanding officer, the writer enters at length. He places the standard high, but not too high; this, indeed, is scarcely possible; and his general remarks are characterized by good sense.

Elements of Physics, by C. F. Peschel, translated by E. West, Part I., On Ponderable Bodies.—This work is compendious, and carries with it much appearance of value. Mathematical results are frequently enunciated, but not to such an extent as to render the contents inaccessible to any but a mathematician. The translator says "the foreign measures have, for the most part, been reduced to English standards;" but the exceptions, it seems to us, are not always sufficiently distinguished. In the second Part, a reference ought to be given to every place in which this has not been done. There is much to be gained from foreign syllabuses which bring their subjects down to the present time, as in the case before us: there is no easier way of making a first attempt at the knowledge of what has been done abroad.

LIST OF NEW BOOKS.

- Arnold's School Sermons, new ed. 12mo. 5s. cl.
Adventures and Excursions in Georgia, Circassia, and Russia, by Lieut.-Col. Campbell, &c., employed on a special service in Persia, 2 vols. post 8vo. 17s. 1s. cl.
Bechstein's (J. M., M.D.) Natural History of Game Birds, 12mo. 7s. cl.
Bloxam's Gothic Architecture, 7th ed. improved, 12mo. 6s. cl.
Boys' (Rev. E. G.) Sermons, Short, Plain and Practical, 1st vol. 12mo. 7s. cl.
Castle's (H. J.) Treatise on Land Surveying and Levelling, with Tables of calculations, 8vo. 12s. 6d. cl.
Christian Class Book, 1st vol. 12mo. 2s. 6d. cl.
Coghlan's Hand-Book for Italy, 12mo. 10s. cl.
Cognosseur, The, a Journal of Music and the Fine Arts, 4to. 1s. swd.
No. 1.
Dissenter's Plea for his Nonconformity, exhibited in a Course of Lectures, by Rev. W. Jones, M.A., 1 vol. 8vo. 10s. 6d. cl.
Distinction; a Tale, by author of 'The Baroness,' 2 vols. royal 12mo. 16s. cl.
Ecclesiastical Architecture of Ireland, comprising an Essay on the Round Towers of Ireland, by G. Petrie, R.I.A., Vol. I. 4to. 32s. 6d. cl.
Geiger's History of the Swedes, trans. by J. H. Turner, M.A. Part II. (Whittaker's Popular Library), royal 8vo. 2s. 6d. swd.
Gilbert on Diseases of the Skin, translated by Edgar Sheppard, 12mo. 7s. 6d. cl.
Glossary of Architecture, 4th ed. enlarged, 2 vols. 8vo. 17s. 12s. cl.
Grammar of the Latin Language, by C. G. Zumpt, Ph.D., translated from the 18th German ed., by L. Schmitz, 8vo. 14s. cl.
Greek and English Lexicon to the New Testament, by J. Parkhurst, M.A., with the more valuable parts of the works of some later writers, added by the late H. J. Rose, B.D. new edition, carefully revised by J. R. Major, D.D. royal 8vo. 17s. 1s. cl.
Hubert, or the Orphans of St. Madeline, a Legend of the Persecuted Vaudois, by a Clergyman's Daughter, 12mo. 2s. 6d. cl.
Illustrations to Adventure in New Zealand, by Edward Jerningham Wakefield, Esq. imp. folio, 6s. plain, bds., col. 92s. 6d. bds.
Johnson's (Mrs. L.) Every Lady her own Flower Gardener, 8mo. 2s. cl.
Johnson's Principles of Gardening, 6s. 6d. cl.
Jonah's Portrait, by the Rev. T. Jones, 9th ed. post 8vo. 3s. 6d. cl.
Jonathan Sharp, or, the Adventures of a Kentuckian, written by Himself, 3 vols. post 8vo. 11s. 6d. bds.
Lands Classical and Sacred, by Lord Nugent, 2 vols. en. 8vo. 16s. cl.
Mary Aston; or, the Events of a Year, 1 vol. crown 8vo. 6s. bds.
Memoir of Power Le Poer Trench, last Archbishop of Tuam, by Rev. Josiah d'Arcy Sirr, 8vo. 17s. 1s. cl.
Modern Cookery in all its Branches, by Eliza Acton, 2nd ed. illustrated, 12mo. 7s. 6d. cl.
New British-French Gender Guide, by T. Pullan, 4to. 2s. 6d. swd.
Penrose's (T. T.) Lectures on the Pentateuch, 12mo. 5s. cl.
Physiology of the Human Voice, by Francis Homer, Esq. 8vo. 2s. 6d. cl.
Plain Lectures on St. Matthew, by the Hon. and Rev. C. G. Percival, Vol. II. 5s. 6d. cl.
Practical Companion to the Work Table, containing Directions for Knitting, Netting, and Crochet Work, by E. Jackson, 18mo. 1s. 9d. cl.
Practical Guide to the Study of German, by C. A. Feiling, 12mo. 5s. 6d. cl.
Recent Improvements in Arts, Manufactures, and Mines, being the 2nd edition of a Summary of the 3rd edition of his Dictionary, by Andrew Ure, M.D., 8vo. 14s. cl.
Reflection for Leisure Hours, by Miss C. J. Yorke, 6s. 5d. cl.
Remarks on the Necessity and Advantages of Improving the Mind, &c., by the Rev. W. A. Newman, M.A., 8vo. 6d. swd.
Speech delivered at a Public Meeting held in Bath, April 8, 1845, for the Purpose of Petitioning against the Endowment of the Roman Catholic College of Maynooth, by E. Tottenham, B.D. 12mo. 6d. swd.
Thiers's Consulate and Empire, trans., Part I. med. 8vo. 2s. 6d. swd. (Whittaker's Popular Library.)
Thiers's Consulate and Empire, Vol. III. 8vo. 5s. swd. (Colburn's Edition.)
Vanherman's Every Man his own House Painter and Colourman, new ed. 12mo. 5s. bds.
Vestiges of the Natural History of Creation, 4th ed. pt. 8vo. 7s. 6d. cl.
Vestiges of the Natural History of Creation, its Argument Examined and Exposed, by S. R. Bosanquet, 2nd ed. crown 8vo. 2s. 6d. cl.
Watson's Lectures on Physics, 2nd ed. 2 vols. 8vo. 17s. 1s. cl.

OUR WEEKLY GOSSIP.

On Tuesday, the ninth anniversary meeting of the London Art-Union was held in Drury Lane Theatre, and numerously attended. The Duke of Cambridge, who presided, stated, that during the last year the subscriptions and contributions to the objects of the institution were increased upwards of 600*l.*, the whole amount subscribed being upwards of 15,400*l.* The Secretary, Mr. Godwin, then read the report. With regard to the selection of works, the Secretary said, it was the painful duty of the committee to reprobate, in the strongest terms, the conduct of one of the prizeholders, who had sought unworthily to divert the funds of the association from their proper course for his own pecuniary advantage. His scheme had failed; but the committee deemed it right to make the regulations as to selection more stringent than they were before. By so doing they were satisfied they should

receive the support of all who rightly appreciated the objects of the association. The engraving due to the subscribers of last year, "The Castle of Iachin," will be delivered after the 7th of May next. The following list of the winners of the principal prizes is from the *Morning Post*:—

Mrs. A. Packe, Grantham, 200*l.*; Mr. W. Gow, Hungerford-wharf, 100*l.*; Mr. J. J. Stone, Kensington-terrace, 70*l.*; Mr. G. Lancaster, Wyndham-road, 60*l.*; Mr. F. Allen, Pershore, 50*l.*; Mr. R. H. Green, Manchester, 50*l.*; Mr. P. Brown, George-yard, Lombard-street, 50*l.*; Mr. H. Brough, Oughton, 50*l.*; Mr. H. W. Dobell, Kensington, 50*l.*; Miss Connell, St. James's-place, 70*l.*; Mr. W. G. Bull, Newport Pagnell, 50*l.*; Mr. T. H. Hughes, Henley-street, a bronze, value 50*l.*; Mr. G. H. L. Wood, New Bond-street, 60*l.*; Mr. J. Carrington, Potterm, 50*l.*; G. Ried, Manchester, 80*l.*; J. Simpson, Newington-place, 40*l.*; J. Christal, Greenwich, 70*l.*; J. Durant, Norfolk, 70*l.*; J. Longman, Paternoster-row, 50*l.*; J. Dallas, St. Paul's-terrace, 50*l.*; Mrs. Hooper, Worcester, 70*l.*; B. Williams, Waterloo-place, 60*l.*; G. Trivia, Cambridge, 150*l.*; Mrs. Paget, St. John's Wood, 60*l.*; C. Clayton, Cambridge, 100*l.*; Rev. E. R. Lloyd, 200*l.*; Mr. MacDonald, Glasgow, 100*l.*; E. Sheppard, Coventry, 100*l.*; J. Stuart, Bank of England, 50*l.*; J. Davidge, Glasgow, 70*l.*; W. Tierney, Stoke-upon-Trent, 80*l.*; Mrs. Beal, Barnstable, 50*l.*; E. Westall, Croydon, 50*l.*; W. Deakin, Wilmstreet, 60*l.*; J. Mayor, New-road, 80*l.*; J. Jarman, Moon-street, 150*l.*; S. Doyle, Bedford, 60*l.*; J. P. Helstone, 50*l.*; J. Burton, Princess-street, 70*l.*; Sir Eskine Perry, 300*l.*; J. M. Davis, Carnarthen, 60*l.*; Lady A. Raget, 100*l.*; G. Hart, Chertsey, 60*l.*; J. Medley, Berks, 100*l.*; Sir M. A. Shee, 40*l.*; H. J. Nighlin, Regent-street, 60*l.*; C. Richards, Piccadilly, 60*l.*; Lady Briscoe, 50*l.*; A. Maclean, Nova Scotia, 50*l.*; J. Cobbold, 60*l.*; W. Watson, Chelsea, 150*l.*; H. Renshaw, Strand, 60*l.*; C. Dolman, Brighton, 70*l.*; E. Dickenson, Jerusalem Coffee-house, 60*l.*; Mrs. Staples, Pimlico, 70*l.*; No. 1, 150*l.*; Lord Frederick Beauclerk, 300*l.*; H. Senior Sutton, 70*l.*

The sale of the fifth division of the library of the late Duke of Sussex, consisting of Poetry, Drama, Latin Classics, Belles Lettres, Biography, Law, and Bibliography, and including many rare and curious copies of books, both in English and Foreign literature, was commenced by Messrs. Evans on Tuesday. Some of the lots were objects of a good deal of animated competition, and realized high prices accordingly.

We have to record the death of Mr. Kirk, the well-known sculptor, as having taken place within the week at Dublin.—A word of regret must also record the sudden death of the veteran artist, Mr. Grieve, so long a caterer for the public enjoyment, in his connexion with the scenic department of the representations at Drury Lane Theatre.

Letters from Geneva announce the death of Theodore de Saussure, the celebrated naturalist, in the 77th year of his age:—and from Florence we hear of the death of the Comtesse de Surville, the widow of Joseph Bonaparte; whose share in the fortunes of her extraordinary family it was to wear the crowns of two great kingdoms; and who, with the exception of her sister, the queen-mother of Sweden, was the last surviving of all the heads on whom the regal gifts of the Empire descended.—The French journals lament the death of the Princess Constance de Salm-Dyck; whose second husband, the prince was a distinguished botanist; and who, herself, long held a remarkable place in society, by the double tenure of her extraordinary beauty and her literary success. Prose, romantic and moral, and verse, dramatic, lyric and didactic, were all among her literary enterprises; and her performances of the latter kind won her the title, from Chénier, of the *Muse of Reason*.

The *Courrier d'Orient*, published at Athens, gives the text of an Imperial Firman, which has appeared at Constantinople, in a spirit which is an entire novelty in Oriental government, and contains in itself the germ of a future popular representation. The curse of eastern nations has been the government by middle men, the delegation of all administrative functions to interested hands, and the absence of any direct communication between the supreme power and the remote people. It is difficult, then, to overstate the importance of a move in the philosophy of Turkish rule like that which this firman involves. It summons, from the several provinces of the empire, and convokes at Constantinople, delegates, to be chosen by the provinces themselves,—men of discretion, skilled in affairs, of good repute, animated by patriotic sentiments, and zealous for the prosperity of the state and nation,—for the purpose of enlightening the government as to the wants and conditions of their several localities, and carrying back in person to their constituents the measures of relief devised in consequence.

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For other information relating to progress in the East, we are indebted to the following letter:—

London, April 24, 1845.

It would appear by the last accounts from Egypt, that His Highness the Viceroy does really entertain the project of the restoration of the Lake Moeris. He has had M. Linant de Bellefond's 'Mémoire sur le lac Moeris,' translated into Turkish, and is gone to the Faoum to examine the locality for himself. Gigantic as the undertaking will be, it is far more within the reach of possibility than the Barrage, in which so much time and material has already been sunk without effect. There is, at least, in favour of the lake project, the evidence of its having once existed; and this, not only in history, but also in the topography of the province; while, with respect to the Barrage plan of irrigation, there is no evidence of either kind. This is a circumstance of considerable weight in the matter; for if, in the flourishing state of the country under the ancient Pharaohs (the very ruins of whose mighty works are likely to outlive the most solid Turkish structures), no such plan of irrigation was adopted, how is it probable under the present administration the Barrage can succeed? Indeed, one is at a loss to account for so wild a scheme, even in the mind of a Turk, unless it may be derived from the Arab legend concerning the catenars of the Nile; namely, that Pharaoh, the enemy of Elislam, in the wicked intention of depriving the true believers (Elmoeslem) of the means of performing the prescribed ablutions, commanded the Gin in his employ to throw into the stream those masses of granite which the Europeans, the descendants of Pharaoh, go to see and admire. Perhaps, Mr. Editor, you will remark that the Pharaohs had ceased to reign long before the promulgation of Elislam; and, in truth, this fact might puzzle the professor of history at Oxford or Cambridge; but no Mohammedan doctor of the Gama Elazhar would be deterred by so trifling a circumstance; and as for Europeans not being of the family or race of Pharaoh, it would be impossible otherwise to account for their coming so far and in such numbers to visit the ancient tombs, if they were not those of their forefathers; or to worship, after their mode, in the ancient temples, if they were not those of the unbelievers (the Kaferin) like themselves. This is the argument and belief of all ranks, particularly the learned. I remain, &c.,

JOSEPH BONOMI.

Mr. John Martin, late secretary to the Artists' Benevolent Fund, has been presented with a silver inkstand, as a testimony for his services to that Institution. It originated entirely with the members of the Committee, on the suggestion of Sir John Edward Swinburne, Bart. the President. The subscription was confined to the Committee.

The monument of Beethoven is finished; and a grand musical festival is to be held at Bonn, on the occasion of its inauguration, in July next. The festival is to be of several days' duration; and the leading musicians of France and Germany are expected to take a part in its celebration.—The town of Avignon is about to erect a monument to the memory of Jean Althen, a Prussian by birth, who, in the reign of Louis XIV., introduced the madder plant into France; and thereby increased the annual revenue drawn from the soil in the department of Vaucluse alone, by a sum of a million sterling.—M. Foyatier has just completed a bronze statue of M. de Martignac, for the town of Miramont.

In Paris, the Minister of the Interior has applied to the Chambers for a grant of 2,176,000 francs, to be applied in the restoration of several of the historical monuments of France, including the church of Saint-Ouen, at Rouen, the Château de Blois, and the Amphitheatre of Arles.

The Academy of Sciences has lost one of its corresponding members, in the Geographical section, by the death of M. de Guignes; and has elected Signor Santini, of Padua, to fill the vacancy in its astronomical section, occasioned by the death of the late Mr. Francis Baily. M. Bonaini, Professor of Law at Pisa, has been admitted a corresponding member of the Historical Institute.—The Academy of Moral and Political Sciences has elected M. Alban de Villeneuve to succeed to the chair of the late M. Lakanal.

BRITISH INSTITUTION, PALL MALL.
The Gallery for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten in the Morning till Five in the Evening.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.
THE ELEVENTH ANNUAL EXHIBITION is NOW OPEN at their GALLERY, FIFTY-THREE, PALL MALL.—Admission, 1s.; Catalogue, 6d.
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.—REDUCED PRICE of ADMITTANCE.—Just Opened, with a new and highly interesting exhibition, representing the CASTLE and TOWN of MEDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and Moonlight, and which has been so universally admired. Both pictures are painted by Le Chevalier Reaux. Open from 10 till 5. Admittance to view both Pictures—Saloon, 1s.; Stalls, 2s. as heretofore.

ROYAL POLYTECHNIC INSTITUTION.—THE ATMOSPHERIC RAILWAY, exhibited by a WORKING MODEL having a power to carry visitors from end to end. A CURIOUS MECHANICAL HAND on a person who has lost his natural hand. Dr. RYAN'S first Series of LECTURES on the CHEMISTRY of DOMESTIC LIFE daily. Prof. BACHOFNER'S VARIOUS LECTURES with brilliant experiments. LECTURES on CHARACTER, with MUSICAL ILLUSTRATIONS by Mr. J. RUSSELL, accompanied by Dr. Wallis on the Pianoforte, every evening except Saturday, at Eight o'clock. New and beautiful objects in the CHROMATROPE, PHYSICOPE, PHOTOSCOPE, and DISSECTING VIEWS. SUBMARINE EXPERIMENTS by the DIVER, and DIVING BELL. Working Models described daily.—Admission, 1s.; Schools, Half-Pence.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—April 10.—Sir James Ross, V.P., in the chair.—A paper was read by Sir J. W. Herschel, Bart., entitled, 'On the Epipolic Dispersion of Light;' being a supplement to his paper, 'On a Case of Superficial Colour presented by a Homogeneous Liquid intimately Colourless.' The author inquires whether the peculiar coloured dispersion of white light intromitted into a solution of sulphate of quinine is the result of an analysis of the incident light into two distinct species, or merely of a simple subdivision, analogous to that which takes place in partial reflection, as exemplified in the colours of thin plates. He endeavours to ascertain the laws which regulate this singular mode of dispersion, which, for brevity, he terms *epipolic*, on account of the proximity of the seat of dispersion to the intromitting surface of the fluid. It might have been expected, that by passing the same incident beam successively through many such dispersive surfaces, the whole of the blue rays would at length be separated from it, and an orange or red residual beam be left; but the author establishes by numerous experiments the general fact, that an *epipolical beam of light*, meaning thereby a beam that has been once transmitted through a quiferous solution, and undergone its dispersing action, is incapable of farther undergoing epipolic dispersion. There were only two liquids out of all those examined—namely, oil of turpentine and pyroxylic spirit—which, when interposed in the incident beams, act like the solutions of quinine in preventing the formation of the blue film; and the only solid in which the author discovered a similar power of epipolic dispersion is the green fluor of Alston Moor, and which by this action exhibits at its surface a fine deep blue colour.

HORTICULTURAL SOCIETY.—April 15.—R. W. Barchard, Esq., in the chair.—The Rev. J. J. Cleaver, B. Smith, Esq., Mr. R. Smith, and Mr. J. Hally, were elected Fellows. The greatest novelty was a cut specimen of a beautiful species of Fuchsia, called *seriatifolia*, from Messrs. Veitch, altogether new. It appears to combine *splendens* with *fulgens*, yet it is different from either. The flowers are produced in whorls, three or four together. The outside of the tube is of a rich rosy pink, passing into green at the tips of the divisions of the calyx, while the corolla is of a bright scarlet, the under sides of the leaves being delicately shaded with purple. It was collected near Muna, in Peru, where it is stated to form a tree nine or ten feet in height. A large silver medal was awarded. From the same collection was a yellow Rhododendron, raised between *Azalea sinensis* and one of the large light-coloured Rhododendrons. It possessed the blistered leaves of the *Azalea* with the large blossoms of the Rhododendron, proving what may be effected by skillful hybridisation. From Sir C. Lemon was a bloom of a Cactus that had been received from Jamaica. Had considerable resemblance to the old *speciosissimus*, but was said to be of a different habit, the stems being from five to eight-angled, with short joints. Along with this was a branch of a Rhododendron, nearly related to *arbo-*

reum, which has endured the severity of the winter in the open border at Carclew, in Cornwall, unprotected, without injury, and serves to show what may be done with half-hardy plants in the climate of Cornwall, although it has been found impossible to preserve such things unprotected over winter in the Horticultural Society's garden. Of Fruit, there was a dish of Peaches, which, although not well coloured, may be considered excellent, taking into account the unfavourableness of the season. They were from Eatinaton Park, Shipston-on-Stour, and were stated to have been grown in pots in a pine stove, and to be the produce of a tree introduced into heat in the second week in November. Mr. Hutchinson mentioned that they were a part of the second gathering, the first fruit being fit for table on the 22nd March. A certificate was awarded:—also another, for remarkably large specimens of Mushrooms, grown by Mr. Prestoe. These were mentioned to have been produced in the following manner:—In the first week in August, a quantity of fresh stable-manure was collected and dried; a trench, 2 feet in width, 1 foot in depth, and 12 feet in length, was dug in the driest part of the nursery (running north and south); the dried dung was then put in and trodden down, and cakes of Mr. Prestoe's mushroom spawn were planted one foot distant from each other. The mould, which had been thrown on the side, was laid over the bed and firmly beaten by the spade. The bed was completed in one day. Common hurdles, covered with straw, were set over the bed in the form of a roof. The whole remained for about six weeks in the same state. Afterwards a gentle watering was given, and the mushrooms began to make their appearance on the 1st of October, when 122 specimens were produced fit for table. The bed continued to bear two or three months longer. As the thermometer began to sink below 40°, the ends of the roofed covering were closed, and about three inches of straw were laid over the bed. As the winter advanced, another covering of litter was laid on, which is all that was done to it. The crop was extraordinary. From the Gardens was the pretty little *Leptotes bicolor*, a species from the Organ mountains, deserving a place in every small collection, on account of its producing an abundance of blossoms which continue long in perfection. Seeds of the Babool or *Poinciana regia* were in the room, for such Fellows as wished to receive them.

INSTITUTION OF CIVIL ENGINEERS.—April 15.—Sir John Rennie, President, in the chair.—The paper read was by Mr. Berkley. It consisted of a series of questions on the "peculiar features of the Atmospheric System," and had for its object to elicit opinions upon the comparative practical advantages and disadvantages of the atmospheric and locomotive systems. The chief points which were raised consisted of the mechanical difficulties in the application of the atmospheric system to level crossings and sidings, and the performing the work at the stations, &c., which, in spite of the ingenious device of the engineers who had adopted the system, appeared to entail cost and complexity. The advantages and economy of frequent trains on short lines were admitted, but it was stated that the same plan could be practised with locomotives without any disadvantage. For a long line, the benefit of the plan was questioned. It was shown that greater safety did not exist even on single lines, when the circumstances were equal, and the electric telegraph applied to each; in fact, that when the whole position was considered, the balance of advantage of probable freedom from accident, would appear to be somewhat in favour of the locomotive system: that greater speed had not been usually attained, or that if attained it must involve "inordinate cost." The facility for surmounting steeper gradients was questioned, and the inference drawn, that the enormous first cost would confine the application of the atmospheric system to the same narrow limits as were occupied by other stationary systems; and that it must be classed with them only as a means of overcoming lengths of such bad gradients, as did not come within the limits of locomotive power, or where the lines were short and the traffic was great, terminal and simple. In adverting to the cost of maintenance, the comparative advantages of the two systems were examined, and it was argued, that it

was fallacious to compare the expense of keeping up the Dalkey line, which was excavated in rock, and resembled "an uncovered stone drain," with that of maintaining the Dublin and Kingstown Railway, which was a sea embankment, stretching across a part of the bay, and on which the trains were not unfrequently stopped by the waves. An examination was entered into, of the difficulty of removing the earth from slips, or doing any of the usual quantity of contractor's work on the line, without having recourse to locomotives; on this point, the observation of Mons. Legrand, the French Minister of Public Works, might be quoted. On his return from inspecting the Dalkey Railway, he said that there could not be any doubt of the applicability of the atmospheric system to some positions, and probably with advantage, "mais après tout il fallait avouer ce n'était pas un cheval à la main, comme la machine locomotive." In the discussion which ensued, the theory propounded by Dr. Robinson in his recent examination before the Parliamentary Atmospheric Railway Committee, that "a steady uniform height of barometer had nothing to say to the velocity," or did not indicate, as Mr. Stephenson had stated, in his report, "a maximum uniform velocity," was examined, and it was admitted that the case which he proposed in illustration of his theory, was practically impossible, and was irrelevant to the subject. The supposition of the existence of a perfect vacuum in front of the piston, would throw aside the question of the uniform action of the machinery, with an accelerating motion of the train, which, it was shown, must produce an unsteady height of the barometer; the condition of a steady height could not exist, unless both the power of the resistances due to the velocity, were either equally irregular or regular; in either case an exact balance being maintained. In Mr. Stephenson's experiments, the circumstances of regular power and steady height of the barometer, were shown to exist simultaneously, and the inevitable inference was that a regular uniform maximum velocity was obtained. Dr. Robinson's case was allowed "to have been stated only for the sake of argument," but a practical inconsistency in Mr. Stephenson's experiments of a steady height of barometer with a slight accelerating velocity, was put forward as condemnatory of his report, on the supposition that it was more practicable to note the velocity than to observe the indication of the barometer, and that the true reason for this slight acceleration, was the shortness of the line, and that hence no accurate result could be arrived at.

The question of the loss arising from the evolution of caloric in the air pump, due to the condensation of the air from its rarefied condition in the tube to the density of the atmosphere, was considered, and was admitted to be at least as great as had been stated by Mr. Bergin.

April 22.—The President, in the chair.—The discussion upon the Atmospheric Railway System was renewed. The principle of the basis of Mr. Stephenson's calculations, that the maximum uniform or mean velocity was attained, appeared to be conceded; but a question had been raised, upon what was termed an inconsistency in the experiments; which was, the attainment of a steady height of barometer, with an accelerating velocity. In order to substantiate the view, that a maximum velocity had never been attained, the steady height of the barometer, and the principle therein involved, was disputed; while an acceleration, made up by grouping a number of velocities, registered in the tables, was advanced as an inconsistency, amounting to a proof that the height of the barometer could not have been steady. The fallacy resulting from any arbitrary grouping of these registered velocities, in any of which an error of 8 miles per hour might exist, was shown by a comparative analysis of the grouping. If column No. 4, in the tabulated experiments, was grouped into divisions of five observations in each, an acceleration of 1.60 would be shown; but, if the division was made into groups of four observations in each, a retardation of .8 would result. This showed that either an accumulation or a retardation might be established from the same figures, depending upon the method of grouping them, which was arbitrary. This test, therefore, of the amount of acceleration was considered nugatory. On the other hand, it was proved from the experiments of

Mr. Stephenson, corroborated by those of Mr. Bidder, that a perfectly steady height of barometer was maintained, and could be observed with the greatest accuracy, when there was nearly a balance between the power and the resistance, and therefore no forces were in operation to cause an accumulation of the mercury. As to the comparison between starting with a low amount of vacuum, and the getting up the steam under a locomotive, and then starting as soon as the steam would move the piston, it was contended, that the raising the steam of the fixed engine, ought equally to be taken as an element in the comparison of the time required to attain a maximum speed by locomotives on ordinary railways: it was shown, that it was rather a chemical than a mechanical question, depending upon the intensity of the combustion in the fire-box, which would be at a minimum when the engine was stationary, and that it required a certain time to produce a sufficient amount of combustion to attain velocity. Therefore the comparison was not admissible. A balance, by figures, was established by Mr. Bidder, of the power given out, and that observed by each of the resistances; from which balance, the amount due to acceleration was ascertained; and it was shown, that this amount could only cause a certain amount of acceleration, which was all given out before the end of the experiments at Dalkey, and while the barometer was nearly uniform, the acceleration was little more than was due to the progressive diminution of leakage. The mode of conducting the experiments, with the instructions given and acted upon, were explained by Mr. Berkley, and corroborated all Mr. Stephenson's previous statements.

Allusion was made to the experiments, instituted by the British Association, upon the resistance of trains descending inclines, [*4th*. No. 886], when it was shown, that the results of allowing a locomotive to descend the incline by its own gravity, or by dispatching a train of four carriages down, under the same circumstances, were identical.—Several other points were entered upon, but their final discussion was adjourned until the 29th.

ROYAL INSTITUTION.—April 18.—Lord Prudhoe, Pres. R.I., in the chair.—Mr. Cowper, 'On the Hungerford Suspension Bridge.'—After noticing the various contrivances resorted to by engineers in the construction of suspension bridges, he gave the following particulars of the bridge across the Thames from Hungerford Market to Lambeth:—This bridge is for foot passengers only: it consists of four broad chains, viz. two chains, one above the other, on each side of the platform; each chain consists of ten and eleven links alternately, and, near the piers, of eleven and twelve. This increased strength is to meet the increased strain which takes place near the piers. The chain of the Menai Bridge is only five links wide, and the chain of the Hammersmith only six links wide; but the great breadth of the Hungerford chain (viz. eleven links, or about two feet,) gives them great power to resist the effects of the wind, and thus to prevent vibration. Two brick piers, in the Italian style, are built in the river, over which the chains are carried, forming thus a central and two side spans.

The two piers are in height 80 feet.
The central span between the piers (being 110 feet wider than the Menai Bridge) 676½ feet.
The length between the abutments 1352½ feet.
Deflection of the chain 50 feet.
Length of each link (7 in. wide, 1 in. thick) 24 feet.
Weight of each link 54 cwt.
(The connecting pins are 4½ inches diameter.)
The whole number of links 2660.
Their weight 715 tons.
The number of links in the centre span 1280.
Their weight 352 tons.
Width of the platform 14 feet.
Height above high water at the centre of centre span 32½ feet.
"near the piers 29½ feet.
(giving a rise of four feet in the centre. This gives additional height for the river traffic, and produces a graceful curve, and prevents any appearance of swagging.)
The section of the chains at the centre of centre span is 296 sq. in.
"near the piers 312 sq. in.

A square inch of iron breaks with 27 or 29 tons, but 17½ tons is taken as the *impairing weight*, i.e. the weight at which it begins to stretch; we have, therefore, for the weight the bridge will actually bear,—

296 × 17½ tons = 5180 tons,
while 296 × 5 tons = 1480 tons,

is the greatest load that can be put upon it. This is taking a crowd standing close together to be 100lb. per square foot. The entire weight of the chain, the platform, and a full load upon it, would make a load of about 1,000 tons on each pier, being about 8½ tons on each square foot of brick-work, or not quite 1½ cwt. on each square inch. The chains are attached to large wrought-iron vertical plates at the summits of the piers: these plates are firmly bolted together, and also to a strong horizontal plate,—the whole forming what is called a saddle. The saddle is not fixed to the pier, but rests on fifty friction rollers, these resting on a thick iron plate, which is supported by a solid mass of iron and timber girders. The pier itself, being pierced with arches, may be considered to consist of four columns of brickwork; the girders, therefore, are so arranged, that no weight is thrown on the arches, the whole weight resting on the columns. The saddle is capable of moving eighteen inches each way, equal to three feet entire motion; so that if either span were crowded the chains would adjust themselves, and the strain be still perpendicular upon the piers, and have no tendency to pull the pier over. The method of putting up the chains was thus:—Two sets of wire ropes, each consisting of three ropes, were hung from abutment to abutment over the piers, in the exact situation the chains were to occupy,—these scaffold ropes, as they may be called, being distant from each other equal to the length of the connecting pin. A few feet above the scaffold ropes, two other ropes were hung in like manner; on these traversed two light boxes, very much resembling a carpenter's bench turned topsy-turvy. These cradles, as they are called, were connected together, and contained two windlasses, like those over a common well; these cradles held the workmen. A large containing the links was moored under the cradles: four men in the cradles hauled up a link; and when they had raised it above the scaffold ropes, the connecting pin was put through, and the pin being allowed to rest on the scaffold ropes, of course supported the link. The cradles were then moved forward, and two links joined to the single link, then one joined to the two; the chain consisting, thus, in the first instance, of alternately two and one links. When this two-and-one-link chain was completed, the scaffold ropes were not required, the two-and-one-link chain forming, as it were, a scaffold for the rest of the links; and thus was this bridge erected without any scaffolding but these few ropes, and without the slightest impediment to the navigation, and without a single accident. The cost was—

Brickwork, £63,000 by Mr. Chadwick.
Iron work, 17,000 by Sandys, Carne & Vivian.

The money was raised by—

3200 Shares of 25l. £80,000.
By Loan 26,000.
£106,000.

Engineer in chief.—Sir I. K. Brunel. Resident Engineer.—Mr. P. Pritchard Baly.

SOCIETY OF ARTS.—April 23.—W. H. Bodkin, Esq. M.P., V.P. in the chair.—B. Fothergill, G. Levey, S. de Sassex, and H. J. Aveling, Esqrs, were elected members.

Mr. C. Varley described a portable electrical machine, invented by his son, which consists of a glass tube, 20½ inches in length, fixed in a wooden handle, and of a second glass tube to hold a charge, (as a Leyden jar), having an inner coating of tin-foil; a slip of tin-foil connects the inner coating of the smaller tube with a brass ring fixed at its lower end, which ring is used for the purpose of discharging the jar. A brass tube serves for the external coating, to which is attached a box containing the rubber. The inner coating of the tube is insulated from the outer by the unlined part of the glass on the inside, and by the uncoated portion on the outside. The long tube is passed through the rubber and the shorter tube, which, being moved backwards and forwards through the cushion, causes the outer tube to become charged. Mr. W. J. Hay's fighting lantern, as used in Her Majesty's navy, was next brought forward. It is intended to supersede the ordinary horn-lantern, lighted by a purser's dip, which affords but little light, and, in cases of night engagements, when required to be darkened, is placed in a bucket, which is found to be in the way of the men working the guns. Mr. Hay's

lantern is constructed of copper, and is furnished with a wax candle, which will burn for about six hours, being pressed up by a spring similar to those used in carriage-lamps. Air is supplied by means of small perforations on the top and bottom of the lanterns, which preclude the possibility of the concussion of the gun forming a vortex, as in ordinary cases, and thereby extinguishing the light. A slide of telescopic construction is used for darkening the lantern.

Mr. W. V. Pickett read a paper on his proposition for constructing houses of metal, whereby natural forms may be introduced to a greater extent than by the present system. The author proposes to construct the walls of cast-iron plates, leaving a space between such plates, and connecting them together by bolts and rivets—the ends of which project both within and without the walls—and to be ornamented with metallic scrolls, &c. In order to protect the metals from corrosion, a coating of carbonate of pyrites is to be applied, or the metals coated with zinc, &c., by the electro process. Among the advantages to be derived from Mr. Pickett's plan of metallic building may be mentioned durability, safety from fire, the absence of damp walls, the comparatively short time in which buildings may be erected, and the possibility of constructing buildings for exportation. The subject was illustrated by models. Several papers on this subject will be found in the *Athenæum* of last year, under the head, 'Vulcanian Architecture.'

MEETINGS FOR THE ENSUING WEEK.

- SAT. Botanic Society, 4 P.M.
 MON. Geographical Society, half-past 8.
 — British Architects, 8.
 TUES. Civil Engineers, 8.—Atmospheric System.
 — Zoological Society, 1.—Anniversary.
 WED. Geological Society, half-past 8.
 — Society of Arts, 8.—Railway Carriage Break: by Mr. D. Davies.—Drain Tile, by Mr. W. Moffat.—Introduction of Bees to New Zealand, by Mrs. T. Allom.—Bee-hive on the Collateral Box principle, by B. Rotch, Esq., V.P.
 THUR. Society of Antiquaries, 8.
 FRI. Botanical Society, 8.
 — Royal Institution, half-past 8.—Mr. Napier 'On the Practice of Electro-metallurgy.'

FINE ARTS

SCULPTURE.

Mr. Westmacott delivered his second lecture at the Royal Institution, on the 15th inst. He commenced by stating that in the introductory lecture he had insisted upon the interest Sculpture was calculated to awaken independently of its recommendation as an art representing beautiful forms. For, though it would be his object also to dwell upon its charm in this point of view, it was important in the first place to attract attention to Art upon higher grounds.

But few persons, it was observed, have time or opportunity to become intimately acquainted with the structure, the real beauty of form, and the capability of action, of the human figure; or with its infinite variety, and the gradations from manly strength and force to the extremes of female delicacy and softness. Even those who pass their lives in the practice of Art are often found to fail; and it cannot therefore be expected that they who have not been educated in this respect can be thoroughly masters of so difficult and complicated a study. But, without being, or pretending to be, accomplished critics, it was shown that many sources of delight were open to them in the contemplation of Art, and that if rightly considered, it was capable of affording even more pleasure to those who regard it aesthetically, than to those who, mistaking means for ends, are too frequently in the habit of judging it by a merely technical standard. The sculptors of Greece most happily united the two qualities; for, in their works, sentiment of the most elevated character is found expressed by the most exquisite form. In their masterpieces, the beautiful and the good, the most perfect art and the finest sentiment go, as they always should, hand in hand; and satisfy that innate feeling we all have, that originally all forms were beautiful, and that outward beauty is properly, or was intended to be, the exponent of inward or moral excellence.

Before entering upon the history of Greek Sculpture, the lecturer took a cursory glance at the history of the art among the earlier nations of antiquity. He stated that he had not for his object in doing

this any intention of finding links in a chain of art, or of deriving art from this or that nation. The first attempts at imitative art, he thought, were the efforts of original feeling—the exercise of that faculty of imitation so natural to man, and so universal. There could be no doubt that the intercourse of nations in war, commerce, or through migrations, would materially affect the condition and style of any existing art—or, where it was not known, that it might thus be introduced; but experience has proved, by the discovery of monuments in remote countries that could not by any apparent possibility have had communication, that such intercourse is not absolutely necessary for its existence.

Sculpture, as it was practised by the most ancient nations, is not to be viewed in the same light in which it is employed in modern times. With unlettered and comparatively uncivilized nations, typical art afforded the only means of representing ideas. It was when Art became a refinement, that improvements were adopted to gratify taste, or please the fancy. The earliest application of Sculpture was to perpetuate the memory of events or of persons: to honour benefactors of a country while living, and to hand down a kind of record of them to posterity. These first efforts were doubtless extremely rude, and even without defined forms. Heaps of stones, or unformed blocks, are alluded to in the oldest writers as having been used for this purpose, and being quite sufficient as *types*; and the addition of heads, arms close to the sides, and legs joined together, may have been the first attempt at determined shape. The heap of stones set up by Jacob at Bethel; those to commemorate the covenant between Jacob and Laban; the grave of Rachel; the stone set up by Joshua "as a witness," were all referred to as examples of the custom. As late as the time of Pausanias (A.D. 170) some monuments of this kind were still preserved: at Thebes Juno was thus recognized; at Sicyon Jupiter and Diana were so represented; at Phærgæ, in Arcadia, quadrangular blocks marked the divinities, and the Venus of Paphos appeared under the same type.

The earliest distinct allusions to imitative art appear in the sacred writings. The Israelites, after the Exodus, are warned to "put away the false gods;" and Rachel "stole the images that were her father's." This is the first distinct mention of images; but there is no account of what they were like. That they were small is evident from the facility with which they were concealed when Laban "searched the tent and found them not." The earliest names of sculptors on record are in the thirty-fifth chapter of Exodus, where we are told "the Lord called by name Bezaleel the son of Uri, and filled him with the spirit of God to devise curious works in gold, and silver, and brass, and in the cutting of stones." With him is associated Aholiab, the son of Ahisamach. Their date is about 1500 B.C.

No remains of Babylonian sculpture have been found, though from the eye-witness accounts of Herodotus, and the descriptions of Diodorus Siculus, who derived them from Ctesias, who was at the battle of Cunaxa, 400 B.C., the art must have been practised to a great extent, and with almost incredible magnificence as regarded scale and materials. A reference was made to the interesting discoveries which have rewarded the exertions of M. Botta at Nineveh—but until the monuments described as occurring among these ruins can be carefully examined, it would be injudicious to offer any remarks upon their style or probable date. It is expected that these sculptures, which are intended for the Museum of Paris, will soon reach Europe. There are some curious details of the practice of the Babylonians in the arts in the time of the prophet Baruch (607 B.C.). "Now shall ye see in Babylon gods of silver, and of gold, and of wood, borne upon men's shoulders. They are gilded and laid over with gold, and covered with purple raiment"—precisely as the art was practised in Greece, for there also real drapery was sometimes used to decorate statues. The Phœnicians are spoken of by Homer as skilful artists or workers. Their reputation for ingenuity seems to have been established, for when Solomon built his temple (1000 B.C.) he sent to Hiram, king of Tyre, for workmen to decorate it. "And the king sent him a cunning man, skilful to work," &c. The Phœnicians are known to have passed the Pillars of Hercules at

a very early date. At what precise period they extended their voyages so far as to fall in with the British Islands does not appear; but it is interesting to know that this remarkable and enterprising people carried on a considerable commerce with England. Scholars appear to have come to the conclusion that the "Cassiterides" are the Scilly Islands and the coast of Cornwall; and that the Phœnicians traded thither for tin. It is quite unaccountable, with this curious fact before us, how little known to the ancients Britain remained in periods much more civilized. The only conjecture that can be formed is, that the Phœnicians, from the great value of the trade, concealed, as long as they could, their knowledge of Britain from other nations. The Persians seem to have contributed so little to the advancement of Art that they scarcely merit any notice. At the same time, it may be a question for antiquaries to discuss, in what manner such Persian sculpture as has been found may be connected with that of some parts of Asia Minor and Greece. One powerful reason for their Art not attaining any great excellence, arose from the strong prejudice entertained by the Persians against statues as objects of worship, or representations of divinity. The Magi induced Xerxes, in his expedition into Greece, to destroy the temples and the statues within them; and thus religious prejudice, quite as much as hostile political feeling, excited their iconoclastic fury. When sculpture is found in Persian buildings, it is remarkable that the naked human form is never exhibited. It is probable that some changes were effected in the character of Persian sculpture after the return of Cambyses from Egypt. The sculptures found in the ruins of Persepolis consist of figures enveloped in long and heavy draperies, and the figures themselves are totally deficient in grace and variety.

Egyptian sculpture was next brought under consideration, as affording a subject of great interest. It was observed that when it is recollected that the history of the country is so involved in the obscurity of ages, that the dates of the foundations of its two capitals, Thebes and Memphis, are unknown; that sculptures—of a finished style of art—exist older than any historical record we possess, the imagination is troubled, and it almost seems to be hopeless to attempt to become acquainted with the history of a people apparently placed so far beyond our reach. Modern activity and research seem, however, to be opening, by degrees, the hitherto sealed book of Egypt. Archaeologists think they have ascertained, through the hieroglyphics, that some of the works discovered may be attributed to a monarch, Osirtasen, who was living at the time of Joseph; while some of the ruins at Karnak, a portion of Thebes on the eastern bank of the Nile, are even anterior to that date. The monuments now remaining prove how well the Egyptians merited the encomiums passed upon their industry, skill, and magnificence, by all writers of antiquity. Mr. Westmacott alluded to the several different styles or dates, that some antiquaries—Winckelmann, Fea, Millin, and others—have thought may be traced in Egyptian sculpture. Some of these have attributed an influence to Cambyses, which it does not appear he exercised; at least to the extent supposed. Cambyses certainly endeavoured to abolish some of the Egyptian customs and religious observances; but there is no reason to believe that Art was affected. It may, indeed, fairly be asked what better Art could the Persians contribute that was likely to supersede what the Egyptians had been practising for ages. Plato, who lived 120 years after Cambyses, and had opportunities of judging, declared that no change had taken place for ages in the old usages of the Egyptians. Mr. Westmacott thought, however, that three grand leading divisions might be traced, and that all the varieties alluded to by antiquaries would be found to be comprehended in them. The first would include all the sculpture that existed from the earliest time down to the arrival of the Macedonian dynasties, about 320 B.C. After that time it is undeniable that a decided change took place; and under the Ptolemies, Greek feeling was superinduced upon Egyptian forms. This may be termed the Greco-Egyptian style or epoch. This lasted till about A.D. 130, when the Romans, under Adrian, adopted many of the superstitions of the Egyptians, and filled Rome with representations of Egyptian divinities. This style may be called the

Romano-Egyptian; it was, like all Roman attempts at art, a *pseudo* style. It must, however, be remarked as a fact, which gives Egyptian Art its just claim to rank as a school, that, whether the works found be of the most ancient and, so to say, pure period of Egyptian history, or of the time of the Ptolemys, or of that of Adrian, there still is a pervading, unmistakable character in the art that stamps it as Egyptian, and distinguishes it from all other. The characteristics of its sculpture are, first, a simplicity so severe, that it at once affects us as sublime. In the earlier works there is not even an attempt at action. The god or deified hero sits; his body is erect; the knees are together; and the hands placed upon the knees. The countenance is benign, but passionless. When action was admitted, and the figure was standing, one leg was slightly advanced, but the arms were still simply arranged by the sides; or one was crossed upon the breast, or both were so folded. The drapery of female figures has no folds. It scarcely can be called drapery, but that a slight edge or border appears near the feet. The colossal head of the so-called young Memnon in the British Museum, was pointed out as a fine specimen of the Egyptian style. This is shown in the flat eyebrow, projecting eyeballs, rounded nose, thick lips, and ears placed high up. With all these peculiarities, which seem fatal to beauty, this head was said to merit all the admiration that it had met with, for its simplicity, its grandeur, and the mildness of its expression. In working basso-relievo and pictures, it was observed that the Egyptians ventured beyond the limits to which they were confined in their sculpture. It was thought likely that prescribed forms were adhered to, in conformity with the types established and insisted upon by the priesthood, an influence that was probably exercised elsewhere in the same manner.

The lecturer reminded his hearers, that the principle of the arts of imitation never was the same in Egypt that it became in Greece. Their object was the expression of a certain order of ideas. It never was required to perpetuate the memory of forms, but that of persons and things. The gigantic colossus, and the minute amulet were *equally* and *only* signs of a fixed idea. But in Greece, when Art was fully developed there, the representation of the beautiful forms of nature was the especial, till at last it became almost the only object and purpose.

It was not doubted that the Etruscans had Art more exclusively belonging to their original descent than that by which we know them. It seems, however, that it was influenced by a mythology which was extended over Greece and Asia Minor; and thus, it must be connected with the art of a people of recent date compared with their own undoubted antiquity as a nation. Tuscan and Etruscan, it was observed, was a name given them by the Romans. Their Grecian appellation, as has been shown satisfactorily by Niebuhr, who has entered into some very curious speculations upon this people, was *Rasæni*. The sculpture that must connect them with the present history would be considered as a branch of the Archaic art of the Greeks, although it has been found accompanied with inscriptions that seem exclusively to belong to themselves. It was observed that this practice of placing inscriptions in the original language of a people, upon monuments of a distinct history and date, occurs in other instances, and, it was thought, might account for some seeming discrepancies in the evidence as to dates of other ancient monuments, which such anomalies seem to offer.

No precise date could be assigned to the earliest Greek sculpture. Daedalus is one of the first names met with in the history of early Greek art; but it probably was a general, and not particular, appellation applied to a skillful man.

Phido of Argos is said to have struck the first coins, about 800 B.C. The device was simply a tortoise. This was in *Ægina*; and it is probable that no Art, but that of a most rude and uncharacterized kind, existed before that time. The first mention of a statue of bronze occurs at this date.

The forms of the earliest sculptures—those found in *Ægina*, and those of Selinunte, in Sicily, as well as in other places—are short and thick. The thighs and calves of the legs are swollen and lumpy; and there is not the slightest hint of, or feeling for, beauty. In Etrurian archaic sculpture, and in that

of other countries, a somewhat slighter character of form seems to have been employed. The figure was rather lengthened; and it is remarkable, that in Etruscan monuments, the *fingers* are not only long, but are turned back in the most forced and unnatural manner. The draperies also exhibit a difference in archaic works. It was thought, that in that of the earliest period, the drapery is ribbed and stringy, showing but little that can be called folds; while in some of the Etruscan and Greek archaic monuments, the folds are most minutely, though stiffly, marked; and the borders and edges are in corresponding zig-zag lines. In illustrating this part of the subject, Mr. Westmacott exhibited some drawings of ancient sculpture, and referred particularly to the 'Tomb of the Harpies,' in the Xanthian marbles, in the British Museum.

The sculptors of *Ægina* seem to have been the first to step beyond the limitations to which Art had been confined, as may be seen in the sculptures brought from the ruins of the Temple of Jupiter Panhellenius, now at Munich, but of which there are casts in the British Museum. In these there is considerable improvement in the forms, a display of anatomical knowledge, and varied and expressive attitudes. The heads, however, are in the early archaic character, as if there had been a prescriptive form, which, in this respect, could not safely be departed from. It has been thought that the types of divinities, and even heroes, were preserved by a kind of religious prejudice; and the conjecture meets with support from the treatment of the heads in these marbles, and especially from the stiffness and archaic manner throughout exhibited in the statue of Minerva, which is placed in the centre of this group. In the rilievs and coins of this early time, the eye is always represented in a full front view, although the face may be in profile; and it is slightly raised at the outer angle. The mouth is usually open, and smiling. The hair is sometimes wiry, as if it had been attempted to copy every individual hair. Sometimes it appears represented in masses; and some very ancient works exhibit it in lumps or knobs. In some, as in the *Ægina* marbles, it is brought in lines over the head, and terminated in small knobs, like round shells, placed in one or more rows. The dressing of the hair is very curious in these sculptures.

Mention is made of bronze statues at 800 B.C. These were probably in hammerwork. Learchus, of Rhegium, is spoken of by Pausanias as the author of one of Jupiter at Lacedæmon. Casting bronze statues is spoken of at about 700 B.C. Telecles, Rhæcus, and Theodorus were the statuary of that time, and are called the inventors of that art. The revolt against Darius, the son of Hystaspes (500 B.C.), changed the promising condition of Art in Asia; but as it fell there, it seemed to acquire fresh vigour in Europe. It was then that the great schools of *Ægina*, Sicily, and Corinth arose; and a new feeling began to display itself. The Selinuntine sculptures, discovered at Selinus, in Sicily, offer curious examples of the archaic style of art. There are casts of them in the British Museum. They will be found to exhibit two distinct characters. These sculptures decorated two temples; and the difference in their style may be accounted for by the supposition that foreign artists, probably *Æginetan*, of more advanced knowledge, executed the decoration of one temple, while less instructed native sculptors may have been employed upon the works for the other. It is known that *Æginetan* artists were invited to execute works in Sicily, at a later period. If this supposition is admitted, it may sufficiently account for diversity of style and treatment observable in various works, upon the date and character of which antiquaries are now much engaged. (The lecturer particularly alluded to this difficulty in the case of the Lycian sculptures.)

On completing this general review of the archaic period, and entering upon the next school pointed at in the syllabus, Mr. Westmacott observed that the history now approached a people who, equally with those already described, looked with awe and reverence upon an art which was associated with their religious creed and system; but in whose hands it eventually became a study of the highest refinement, and was endowed with such beauty of form, and such spirit of life, that the mere images

themselves have become as it were immortal, when the gods they represented have passed away, and are forgotten as a dream.

From about 500 B.C. the succession of sculptors in Greece, and the changes effected in the art, can be traced with tolerable accuracy. Some passages were quoted from various ancient writers, illustrating the progress of the art, and describing the character of these changes.

In the fifth century before our era an event occurred which had a great influence on the Arts, and greatly tended to accelerate their progress towards the perfection they attained under Phidias and Polycletus. This was the failure of the expedition of Xerxes against Greece. Enormous wealth fell into the hands of the Greeks; and, as was customary, a tenth of all spoil was dedicated to the gods. Temples that had been destroyed by the Persian invaders had to be rebuilt; others were erected, and all were splendidly decorated with sculpture. The occasion called for ability and exertion, and the artists vied with each other in doing honour to it. Their minds seemed to expand with the greatness of the objects required of them.

At so late a period as 500 B.C., and after some improvements had been introduced, especially by Ageladas and Myron, a certain character still pervaded such art as was employed to represent sacred personages; and whether it arose from popular prejudice, or, as has been hinted, from the resolution of the priesthood, primitive types were still, in a degree, preserved. But suddenly—for certainly it was suddenly that so complete a revolution was effected—a new light burst upon Greece.—Phidias appeared. He was the scholar of Ageladas; and, having been educated in a school that had already effected improvements by giving more refinement and character to sculptured forms, he dared the greatest, the boldest innovation. In his statue of the tutelary divinity of Athens he delighted the nation, a people peculiarly sensible of beauty, by showing how the grand and beautiful in form might be made the true outward sign of godlike qualities. This statue, thirty-nine feet high, was made of gold and ivory;—explicated in the first lecture as *chryselephantine* sculpture; and no less than forty talents' weight of gold are said to have been employed in it. (This statue was particularly described, as well as the still more magnificent work which Phidias executed for the Eleans—namely, that of the Olympian Jupiter.) Phidias was considered to succeed so entirely in representing statues of this lofty and sublime character, that he was emphatically called the Sculptor of the Gods.

The sculptured decorations of two remarkable temples in Greece were referred to as examples of the character of the art of this period. They are preserved in the British Museum, and form what are known as the Elgin and Phigalian marbles. The former are from the Parthenon at Athens; the latter from a temple of Apollo at Bassæ. The same architect, Ictinus, is known to have built both temples; and as Phidias was appointed to superintend all the works of the former, it is natural to believe that he also suggested the compositions for the decoration of the temple of Phigalia. The similarity of design that is observable in these latter and in the metopes of the Parthenon leaves no doubt that both were conceptions of the same master mind; though the different degrees of merit in the execution suggest the notion that they were not worked immediately under the eye of Phidias. The groups which adorned the pediments and the metopes, and the frieze of the *cella* of the Parthenon (forming our Elgin collection) were pronounced to be the most perfect specimens of the best style of sculpture. Whether they are regarded for simple and severe dignity of character, for profound knowledge of the structure of the human figure, for various and expressive action, for harmonious combinations, or for most skillful execution and treatment, they claim the highest admiration that can be bestowed upon them. They also offer the finest examples of the technical in Art. The *round*, the various kinds of *relief*, the distinct character and treatment of the naked as contrasted with drapery, are all in their way excellent. It is also worthy of remark, how finely treated the animals are whenever they are introduced.—These works were described at some length.

The influence of Phidias and his scholars and rivals

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Myron, Alcámenes, Polyclethus, Agoracritus, and others—was felt for some time. Art had been relieved from the dry and hard manner of the Æginetan school, and Phidias produced out of it the grand style that marked his period; but some severity of character still remained. Under an artist, immortal in the annals of ancient sculpture, a fuller change was effected. The grand, the sublime, characterized the school of Phidias. Next appeared the lofty, the flowing, and the graceful in Art. Praxiteles may be called the founder of this school. He lived about 300 B.C. He chiefly delighted in the round, full forms which Nature exhibits in youth of both sexes; and Cupid, Bacchus, Apollo, and female figures charmed the Greeks by their appeal to the senses. Praxiteles executed many works in bronze, but he is said chiefly to have excelled in marble. In this age it is believed statues of females were first represented undraped; but the innovation was not immediately allowed; and though the Greeks were alive to the exquisite beauties of form thus exhibited, the practice was not at first fully admitted; and a sort of compromise seems to have been made. Statues of females were represented nude down to the middle; and the lower part of the figure was as usual enveloped in drapery. But soon after this, we find mention of numerous statues of the female figure, displaying all the exquisite beauty of form which is its admitted and peculiar characteristic. Execution was the forte of Praxiteles. The treatment of the hair of his figures was of a full, rich, playful character; and the flesh round and pulpy, as it were, compared with the firm muscular character of the preceding school. Several works were referred to as examples of the style of the school of Praxiteles. Of this period is the well known series of statues known as Niobe and her family. It is attributed to Scopas, although Pliny says it was by some thought to be the work of Praxiteles. The lecturer entered into a description of this celebrated group, and explained its great merit, in expression, grace, propriety, and variety of action; and pointed out the dramatic skill with which the artist had presented this affecting story to the spectator.

Lysippus was the next leading sculptor of the great Greek school. A statue which many believe to be a work of this master was referred to as a good example of the style which he introduced. It is a small bronze statue of Hercules, in the British Museum. He may be considered to have carried the art or style of Praxiteles to its extreme bounds,—within the limits of the grand style. Lysippus had the fortune to live in the age of an ambitious and vain prince, Alexander the Great, who gave this, his favourite sculptor, ample opportunities of exercising his art in his service and honour. He allowed no one to make statues of him but Lysippus. There was the same limitation in painting, and in representing him on gems. Apelles alone was allowed the former honour, and Pyrgoteles was the favoured artist in the latter branch of Art.

In concluding this portion of the history of Greek sculpture, Mr. Westmacott observed he thought the leading characteristics of the schools, omitting the archaic style, might be thus described. The first, that of Phidias, was marked by sublime grandeur. The second, of Praxiteles, by richness of form with voluptuous expression. The last, of Lysippus, by force and energy. These were practised by all three within the limitations of the finest style. Their respective art was the full and perfect development of the qualities described; which none before them had reached, and which certainly none after them have surpassed.

NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

AFTER half-a-dozen years of steady progress, this society seems for awhile to have come to a pause. There are good drawings in this Exhibition, and many "sales have been effected" (to use the merchants' phrase)—but we find less novelty than we had hoped for, less advancement—in short, less interest; and our notice will therefore be in proportion brief.

Mr. Wehnert's *Prisoner of Gisors* (61) is the solitary drawing of any pretension, in which the artist has surpassed his former works. The face and figure of the captive have much of the right expression; the distribution of the light is good, and the treatment of the few and picturesque details in the back-

ground, well imagined. Then the handling is better than usual—the shadows less inky and dead, and there is force without exaggeration. In his *Bianca and Lucentio* (100), Mr. Wehnert is but "forcible feeble," yet the love-lesson, so sweetly described by Shakespeare, was less ambitious as a subject.

Mr. Haghe reveals in the utmost splendour of which water colours are capable, as his *Visit of Ferdinand to Rubens at Antwerp* (81) once again proves—and indeed, so gay, solid, and gorgeous is the tone of the drawing, as of itself to suggest the idea of Sir Peter Paul, ere the title is "turned up" in the catalogue. Some exceptions are taken by the critical cognoscenti at the brilliant azure of the Emperor's scarf, and all are agreed that the wife of Rubens, to whom the artist has given so splendid an immortality, is here too harsh in contour, too swarthy in complexion. Mr. Haghe is always happy in the arrangement of background objects, &c., and for these a painter's house offers the best possible subject to a painter. This year, too, there is more freedom of hand than usual in his drawing. After the protest put forth last year, by the secretary of this society, we hardly know what to say—but this much is certain, that Mr. Haghe has some practice of brightening and thickening his colours, so as to give brilliancy and *impasto* for the time, with regard to the durability of which we are somewhat apprehensive.

It is impossible to withhold a protest against a piece of "rant in painting" called by Mr. Warren, *The Crusaders' First Sight of Jerusalem* (55). If we were not even urged by a grateful recollection of Mr. Severn's picture of that poetical moment, the exaggeration of the attitudes and the meretricious thinness of the execution would provoke comment—and the more so, as in *The Miller's Maid* (18), to say nothing of drawings exhibited in former years, Mr. Warren shows us, that these strained attitudes are by no means the only resources within call of the artist. His *Christ and the Woman of Samaria* (142) is reprehensible on other grounds, as being a plagiarism from Mr. Herbert's well-remembered and peculiar picture; and this, not merely as regards the female figure—but, also, the head of the Christ, where the imitation is too servile to be allowed to pass as a mere adherence to tradition.

Mr. Topham, too, has vexatiously placed himself among the standers-still this spring. He was always fond of Indian ink, or a blackish neutral tint in his shadows; and has on the present occasion yielded to the seduction more largely than ever. This is a pity, since in feeling for peasant and pastoral subjects, he may range with Mr. Poole, Mr. Oakley and—though far different in his humour—Mr. Hunt. His *Pilgrims to the Holy Well* (191), is the best among his many drawings, and how much so, will be perhaps most satisfactorily seen on comparing it with the score of clever affectations, English, French, and fanciful, hung up by Mr. Jenkins, where we meet peasants tricked out in the simpers and the gestures of the stage, the trickery being so cleverly done, that after having scolded once, we must needs turn back to look and to scold again.

Mr. Hicks's study of *Youth assisting Age* (224), might have been more rightly entitled "Belisarius," we suspect; it is clever, though somewhat stiff. Mr. Edward Corbould's drawing, this year, illustrates a scene in 'Le Juif Errant'; the sight of which puzzles many among the worthy visitors, and leads to a diligent reading aloud of the long elucidatory passage in the catalogue. It is the old soldier leading the horse which bears Rose and Blanche, and called 'A March after the Battle,' or some such name, would have been quite as acceptable and intelligible to the many. Mr. Corbould is always clever, and manages his materials better than the generality of his compeers; but his drawing is odd. The *moustache* (and well is the name deserved by the bronzed old guardian of the fair girls, since he wears them of superhuman size) is neither standing still nor advancing, while the two sisters are thrown into an attitude of such fixed grace, as befits Sculpture rather than Painting. The background, however, is very good,—in itself an attractive landscape, besides, as it should, being subordinate to the human interest of the group.

We must not pass without a word of admiration, the wonderful black satin gown, in Miss Fanny Corboux's *Very Particular Confidence* (48), or the novelish graces of M. Rochard's *Le Roman* (44), a reclining

nymph, deep in Balzac's last: nor can we refrain from a word of surprise touching Mr. Riviere's huge composition (112) of *Pope Gregory* and the English *Angels* at Rome. We are glad to have done with these prettinesses and pretensions, that we may say a cordial word about a small work which is, beyond question, the most interesting drawing (not landscape) in the exhibition. This is Miss Setchell's miniature of *Her Father* (305), which places her at the head of all lady miniature painters. Too rarely is anything so simple, broad, artistic, and carefully finished, seen even at the Royal Academy. It is just that proper idealization of truth which constitutes portraiture of the highest order. Why is it that this lady's contributions are so "few and far between"?

And now—glad to escape from what, compared with former years, is but a meagre show—we will add a few words concerning the landscapes, on which, as usual, the eye is glad to rest itself from the odd, or uncouth or tawdry travesties of men and women, whereof complaint has been made. Here the display is merely of average merit. One favourite exhibitor of former seasons, Mr. Bright, has held his hand. On the other side, an artist whose cabinet drawings we noticed last year as odd, and tending to mannerism, Mr. Dodgson, has blossomed out into a fair variety; affecting still, however, that romantic mixture of architecture with figures, which is capable of pleasant application to our old Elizabethan forms of terrace and bay window and portal. Mr. David Cox, Jun. treads hard on the heels of his father. Mr. John Callow has a pair of clever but gloomy marine landscapes; Mr. Youngman and Mr. Jutsum some excellent studies of trees; let the latter, however, beware of a green sickness: the Frenchman's reproach to our island of "*trop de verdure*" is not wholly inapplicable to his contributions. Mr. Duncan has contributed incomparably the best landscapes to the Exhibition: he is versatile also, see his *Milton Marshes near Gravesend* (101), his excellent sea-shore scene, (194), and his *Winter* (251). Then Mr. D'Egville shows promise of that much-to-be-desired thing, a new manner, in his *Causebeck on the Seine* (199), as well as a rich and graceful fancy in his *Villa on the Lake* (245). Nor must these notes be closed without the names of Messrs. Fahey, Penson, Penley, Hardwick, Oliver, and Lindsay, being mentioned with praise, and a special entry to the credit of Mr. Howse, for what may be called his scraps of foreign landscape. Most of these have already found a purchaser. Lastly Mr. Bartholomew, of the elder Water Colour Society, may look to his camellias, dahlias, and geraniums, (we must not say, *laurels*) when such competitors as Mrs. Margetts and Mrs. Harrison are abroad. The former lady has possibly the greater brilliancy of colour at command; but the latter the softer and more graceful touch.

THOMAS PHILLIPS, ESQ. R.A.

"THE real gentlemen are fast disappearing from the ranks of the Royal Academy," was the remark of a distinguished member of that body on the death of Sir Augustus Calcott in the November of last year. We felt that there was some truth in this observation at the time, and still more sensibly do we feel it now that death has removed Mr. Phillips from among us. He had been a sufferer for some time past. His step was feeble—his spirits far from good, though all his old love for his art was still fresh within him. His death was, therefore, an event not altogether unexpected; and the thin frame that fell at seventy-five may be said to have fallen at a goodly age.

Mr. Phillips was born at Dudley, in Warwickshire, on the 18th of October, 1770. His parents were well to do in the world, and Thomas received an education to the best of their means. He is said to have evinced a love for Art at a very early age, and to have become irrecoverably a painter before he had seen a single work of Art of value or repute. His inclination was encouraged by his parents, and he was sent to Mr. Edgington, of Birmingham, to paint on glass, and turn his talent to account. He soon, however, soared beyond the manufactory of his master, and was not long in discovering that London was a better mart than Birmingham for the free exercise of his art. He arrived in London towards the close of the year 1790, with, we are told, a letter to West, and a steady determination to succeed and prosper. West found employment for him at

Windsor—it is said on the glass of St. George's Chapel;—and in a review of his own life, he has been heard to attribute his success, not to any particular genius or run of good fortune, but to unceasing labour, and a desire from which, he said, "I have never as yet departed, to execute everything to the best of my ability."

He was living at No. 398, Oxford-street, when he sent in his first work, a View of Windsor Castle from the North-east, to the Royal Academy Exhibition of the year 1792,—a year remarkable in the annals of English Art by the death of Reynolds, and the first appearance of William Owen, the future rival of Phillips in the line of art he was destined to pursue. He has been often heard to remark on this coincidence in point of time, and to express his regret that he should have been a year in London without seeing the great object of his admiration—Sir Joshua Reynolds. In the year following the death of Reynolds, he removed to No. 40, Rathbone-place, and sent for exhibition the 'Death of Talbot, Earl of Shrewsbury, at the Battle of Cassillon,' and 'Ruth and her Mother-in-law.' His ambition was at this time something more than the ambition of a portrait-painter; and, in 1794, he exhibited—1. 'Cupid disarmed by Euphrosyne'; 2. 'Elijah returning the recovered Child to the Widow'; and, 3. 'The Portrait of a Young Artist.' His success was perhaps not altogether equal to his expectations, for we lose his name from the list of exhibitors in 1795, for the first and only time in a long career of two-and-fifty years. He soon, however, discovered the peculiar bent of his talent; and, in 1796, he removed to No. 20, Air-street, Piccadilly, and thenceforth confined his talent to the task of taking portraits. There were rivals in the field already, with whom he was to run a course of honourable competition. Lawrence had the King and ladies of quality on his side, Hoppner the Prince of Wales and the Court at Carlton House; while Beechey, Owen, and Shee were rivals of repute, with canvas and colours ready to limn, at a moment's notice, the sitters which Lawrence let pass, or Hoppner was too busy to undertake. It would be idle to conceal that little jealousies were of frequent occurrence in this race for fame; and Phillips in after-life has been heard to refer to them in the fine spirit of gentlemanly courtesy which characterized his conduct on all occasions. We remember his stating, in a conversation with Sir Augustus Callicott and Allan Cunningham, that he had overheard a remark of Hoppner's, at an Academy Exhibition, where the Prince of Wales's painter saw, for the first time, what the King's painter had been about for the past year: "There would be no bearing the fellow," was Hoppner's observation, "if he didn't paint so well."

Portraits of young gentlemen and ladies, of all sizes, kit-kat and three-quarters predominating, form the staple commodity of Mr. Phillips's pencil, from 1796 to 1804. His sitters for some time were the chance customers of a portrait-painter, without aristocratic connexion, relying on the unassisted influence of his own works. It was long therefore before gentlemen of rank and ladies of quality applied to Phillips for their portraits. The Earls of Percy and Macartney, and the Bishop of Ferns, sat to him in the year 1800, when he was living at No. 18, Tavistock-street, Bedford-square,—the Duke of Northumberland and Earl of Caernarvon in 1801, and Lord Thurlow in 1802. With these exceptions his exhibited works were portraits of 'gentlemen' and 'ladies' (nameless in the Catalogue—still more nameless now)—a chairman of a county meeting, or the alderman of a London ward. He made money, however, and his fame was on the rise, so that he was enabled in the year 1804, to remove to No. 8, George-street, Hanover-square; a large house with a convenient gallery at the back, built, we believe, by Tresham, a poet as well as a painter. Here he had Richard Brinsley Sheridan for his next-door neighbour, and here he died after an uninterrupted occupation of the same house for the long period of forty-one years.

Feeling the insufficiency of his name, and perhaps (for he was a modest man) the inferiority of his own powers, he did not seek to rob Hoppner of a male or Lawrence of a female sitter. He tried a surer way to fame, and endeavoured to the best of his ability "to snatch from Fate" the living lineaments of the men of genius of his time. He made his way, however, into the Academy, and in 1804 was elected,

at the same time with Owen his rival, an Associate of that body. Owen, however, became a Royal Academician the year after, and Phillips had to wait for another vacancy. He was safe, however, for the next election, and in 1808 he was made a Royal Academician, in company with his friend Mr. Howard. His Diploma picture, was the 'Venus and Adonis,' of that year's Exhibition—the best of his creative subjects—the 'Expulsion from Paradise' (at Petworth) it is said excepted. Shee and Turner, of the Royal Academicians at the time of his election, alone survive!

Sitters of rank came to him with his new honours. In 1806 he painted the Prince of Wales, the Marchioness of Stafford, and the family of the Marquis and Marchioness of Stafford. His undeviating friend the munificent Earl of Egremont was his kind patron at this time. The Earls of Talbot and Southesk sat to him in 1807, Lord Bathurst in 1809, the Earl of Dartmouth and Lord Darnley, in 1810—the year in which Hoppner died, a man of rare acquirements, whose best merit was his Art. Lawrence however still kept the lead—nor was the Prince sorry, when Hoppner died, that he could employ Lawrence without offending a man of talent, for whom he entertained the highest respect.

The reader will not look on this occasion for a catalogue, and it is a very long one, of Mr. Phillips's works. A professional portrait painter in full repute for fifty years, with a ready pencil, and always at work, would line a Westminster Hall with his own labours, and crowd our columns with a useless enumeration of names, and names alone. We shall content ourselves with simply referring to his better works, and the heads of celebrated men preserved on canvas by his skill:—Tyrwhitt, the learned Editor of the 'Canterbury Tales,' a picture of the year 1801; Blake the painter (one of his best), in the Academy Exhibition of 1807; Sir Joseph Banks, as President of the Royal Society (1809); Lord Byron, for Mr. Murray, of Albemarle-street, in 1814; (Sir Robert Peel has a duplicate of this picture); Lord Byron in his Albanian dress, for his Sister Lady Leigh (1814); Hetman Count Platoff, on his favourite charger, the horse by Ward (1816); Joshua Brookes, for his pupils, in 1817; Chantrey, in exchange for his own bust, in 1818; Crabbe, for Mr. Murray, in 1819; Earl Grey and Lord Brougham, in 1820; Duke of York for the Town Hall, Liverpool, in 1823; Major Denham, the African Traveller, in 1826; Lord Stowell, Captain Parry, and Sir Isambard Brunel, in 1827; Wilkie, now in the National Gallery, in 1829; Dr. Buckland, in 1830; Professor Sedgwick, in 1832; Davies Gilbert, in 1833; Mrs. Somerville, in 1834; Mr. Hallam, in 1835; Dr. Dalton, in 1837; Dr. Arnold and Francis Baily the astronomer, in 1839; Mr. Faraday, in 1842; and his own portrait, an oval, one of the very last of his works, in 1844. These were exhibited works; to which we may add, among the works which passed from his easel into private hands, and were never publicly exhibited, Sir Humphrey Davy, S. T. Coleridge, the poets of 'Memory' and 'Hope,' Scott, Southey, and a head of Napoleon, now at Petworth, executed at Paris in 1802, at the request of the late Duke of Northumberland. Napoleon never sat to Phillips, but the painter took every opportunity, while at Paris, of getting a good look at the First Consul, and, through the interposition of Josephine, was more than once admitted to the Tuilleries while the First Consul was at dinner. This is altogether an extraordinary portrait, and our only wonder is, that no publisher has had the good sense to get it engraved,—curious, beyond its intrinsic merits, as the only portrait of Napoleon by a British artist.

On his election, in 1824, to the Professorship of Painting in the Royal Academy, Mr. Phillips proceeded, with his friend Hilton, across the Alps, to contemplate Raphael and Michael Angelo in the Eternal City. At Florence, the travellers fell in with Wilkie, then an invalid, devoting the whole of his time to the study of the great masters.

"It was a great pleasure to me," he writes in a letter, "to visit the galleries of Rome and Florence with my lamented friend; and numerous and earnest were the conversations and friendly controversies we held on the wonderful and beautiful productions which we saw at every turn we took. One of these controversies was, I remember, on the general tone

of shade, I averring, with Hilton, that it was cool in colour, while Wilkie espoused the opposite view, and regarded it as warm. Another contest which we had was about the propriety or impropriety of placing warm or cold colours in the front and principal groups of figures in a picture. Wilkie stated that it was a matter of indifference; I, that the most powerful and pleasing relief was gained by using warm colours in front."—"Phillips insists," writes Wilkie, "that a work of art, as well as an artist, ought to be judged of without reference to the time in which they were produced."—"No, my friend," writes Phillips, "I said, or meant to say, that when we seek to inform ourselves of what is excellent in Art by criticizing pictures, we ought to consider the work without reference to time." This Wilkie thought unjust. "Earnest we all three were," adds Phillips, "in our one pursuit; and I sometimes wonder, when I reflect upon the restless activity of our proceedings, how we went through it with so little discomfort. Would it were to do again! but that is a vain thought. Two, alas! are gone; and the third must expect now in a short time to be again gathered to them."

We read the fruit of these friendly controversies in the ten lectures which Phillips delivered to the students of the Royal Academy, subsequently printed by him in 1833. We reviewed these Lectures on their appearance in that year, [*Ath.* No. 315], nor was Mr. Phillips offended with our criticism on that occasion. "On my arrival in town on Saturday," he writes, "I found a friendly tasking of my book in the *Athenæum* of that day. I imagine it proceeds from the pen of an intimate acquaintance of yours, and I therefore ask you to thank him in my name for the praise and for the gentle buffet which accompanies it. Advise him when he re-considers his favoured but mistaken text, never again to say that *taste* is by some acquired, if he intends to maintain his point, since that one expression, the truth of which to a certain degree no sensible man will dispute, is quite sufficient to support my theory. I shall be happy," he adds, "to talk the subject over with your friend, for I hold it as a matter of concern that so good a critic should express an opinion which, in my mind, tends to depress the hope of refinement." The critic in question was one fully competent to the task he undertook. Why should we conceal his name?—it was Allan Cunningham.

Phillips's finest works are at Alnwick, Petworth, and at Mr. Murray's in Albemarle Street. Mr. Murray has his Byron—one of the very best; his head of Crabbe, a perfect picture of austere benevolence; his head of Scott, with that smile of gentle enthusiasm which Mr. Lockhart commends so highly; his head of Southey, fresh from the last page of his Colloquies or Kehama; his head of Campbell, with that spruce look which the poet loved to assume on particular occasions; his head of Coleridge, deep in the unfathomable mysteries of his own wonderful mind; his head of Hallam, all sagacity and penetration; his Mrs. Somerville, one of the most intellectual of his female portraits; his Sir Edward Parry; his Sir John Franklin; his Major Denham, (in Lawrence's eyes his best performance); his Captain Clapperton. The story of Blake's portrait, and the curious dialogue which gave rise to that fine visionary look which Blake puts on, has been told by Allan Cunningham in his best manner. The head itself has been imitatively engraved by Schiavonetti, but the original portrait has been lost sight of for some time.

Mr. Phillips was married in the year 1809, to a Miss Elizabeth Fraser, of Fairfield, near Inverness, a lady, whose beauty and accomplishments are commended by Crabbe in his London Journal. She still survives—the mother of two sons and two daughters. Scott, the eldest son, is an officer in the Bengal artillery, while Henry, the youngest, follows his father's calling, with what skill we leave our readers to imagine, who remember his clever head of George Barrow in the last year's Exhibition. We need only add, that Mr. Phillips died on Sunday, the 20th, in his own house, 8, George-street, Hanover-square; and that a witty poet, who is still alive, contrasted his female portraits with the female heads of Lawrence, in a saying which there is no forgetting:—"Phillips shall paint my wife and Lawrence my mistress." An admirable parallel in a few words.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—We could continue our lectures on singing with great advantage just now, —fresh from a hearing of Mademoiselle Brambilla, who reappeared in 'Semiramide' on Thursday week. There is something remarkable in the effect this lady produces—her no-voice considered,—the solution of which lies in the enchantments of consummate art, and of nobility of style. Though Mademoiselle Brambilla must now ornament every phrase she sings—her voice having lost all sustaining power—there is still in her musical delivery a certain grandeur and breadth, curiously at variance with the thin, or hollow, or husky tones she has to work with. What would also be, with such an organ, were she less of a vocalist?—“a reproach and a hissing,” in place of being heard with more than pleasure. The public of Her Majesty's Theatre, professedly addicted to “fine fresh voices,” passes over all decay and change, for the sake of excellencies so great as hers, while it refused to give “one hand” to Frezzolini, and is controversially divided as to the merits of Moriani. —Signor Fornasari has greatly improved his execution of the music of *Assur*'s part. Madame Grisi has been taught by Time some of, though not all, the dignity of *Semiramide*. In the musical passages requiring force and volubility united, she is still unrivalled.

The new *divertissement*, ‘Kaya,’ enables us to do justice to Mademoiselle Grah, who is working up her toilsome way in the favour of an indifferent public. ‘Kaya’ exhibits her as a clever mime—more at home in the arch than in the sentimental style, and as a *dansuse* possessing steps and poses of her own, besides those professedly imitative of Mademoiselle Fanny Elssler. One of the Viennese children, Fraulein Fanny Prager, enacts *Cupid* with intelligence,—trained, it seems to us, rather than natural; and the whole troop have a harvest-step, with property sheaves of corn, which elicits a rain of bouquets and *bonbons* from the proscenium boxes, and would be very pretty at a child's theatre. Madame Weiss, their *duenna*, has assuredly the genius of combination and discipline. It is to be feared, however, that the talent of maturity, as well as the joy of childhood, may be pressed out in the process which must be applied ere such mechanical precision can be attained. That considerations like this have an increasing hold upon the intelligence of a public now beginning to study the moralities, as well as to recognize the beauties of Art, may be gathered from the conduct of the *claqueurs*, on the occasion of remonstrances already offered. We shall probably, therefore, return to the subject.

ROYAL ACADEMY CONCERT.—As we do not criticize these meetings as *performances*, we have but generally to express our satisfaction at the good sense of initiating the pupils into the execution of such works as Mendelssohn's ‘First Walpurgis Night’—and to specify therein Miss Duval's delivery of the *contralto solo*, as excellent and finished,—not pupil's singing. Miss Messent is improving: there is a certain young freshness of tone in her voice affording capital material to work with: but the *allegro* of Mozart's ‘Rosa, O cara’ is beyond her powers. Miss Read played Mendelssohn's pianoforte concerto in G with elasticity and firmness: this composer's music, however, is beyond the average range of feminine powers. But where is the school for the violin in this academy? We perceive that Mr. Loder as leader of the band is replaced by M. Sainton—who appears to be settling down among us; and as a resident acquisition is heartily to be welcomed. His leadership in the present instance, means, we hope also, a professorship:—and should this hope be fulfilled—we trust that our guests has comprehensiveness, firmness, and energy enough, not merely to form a class, but to carry it through its studies. Owing to the deficiency and the dissimilarity of English players on stringed instruments, Music has been more retarded among us, than many will believe. We would fain see an augury of better times in this appointment—since though M. Sainton's school be not the best, it is by many degrees better than the English want of school.

MUSICAL GOSSIP.—A step in the right direction is about to be made at Liverpool by the engagement of what no one has as yet managed to secure to London, a French opera company. During the

month of May M. Duprez is to be a principal star. Nevertheless, the arrangements seem to be made on so liberal a scale as to afford the subscribers the repertory of the *Opéra Comique* as well as of the *Académie Royale*. It is possible that this may be the prelude of the performances talked of at Covent Garden for the month of June. If the scheme be only carried out with spirit and completeness—which implies a good orchestra and chorus—it cannot fail to redound to the enlightenment of all such as have hitherto laughed at or frowned down all promise of one of the most fascinating dramatic entertainments. Meanwhile a rumour is abroad, possibly nothing more substantial than “a whale or an ouzel,” that Covent Garden may ultimately again fall into the hands of Mr. Macready, on terms more advantageous to that gentleman than those of his former leasehold. Many musical stars of less and greater magnitude are said to be on their way hither,—Madame Maillard, Madame Hennelle, (more French artists!) M. de Reval, Mesdemoiselles Milanolo, whose violin performances are pronounced, on authority no less convincing than M. de Beriot's, to be finished and expressive. The best instrumental musicians and amateurs are talking in the highest praise of M. Vieuxtemps' leading of a quartet at the first meeting of the *Beethoven Society*, which was held a few nights ago. It becomes difficult to decide what is too private to be mentioned in print, so intimate now are becoming the relations between the choicest music and society; but we cannot resist mentioning, that we have heard certain MS. concertos by Sebastian Bach, at present in the hands of Mr. Moscheles, whose performance of them is certainly one of the highest musical treats of the season. Why should not they be brought to a hearing at the Ancient Concerts?

A line will suffice to record the performance of ‘Solomon,’ one of Handel's feeblest oratorios, by the *Sacred Harmonic Society* on Wednesday. It is enough, too, to announce, that an English version of the ‘Duc d'Orléans’ has been presented at the Princess's Theatre: since there is not one operatic artist now in the company.—Mr. Allen excepted—capable of doing the slightest justice to either song or story.

Music and Charity.—36, Baker-street, Portman-square, April 23, 1845.—I consider it due to the royal and noble ladies who have done me the honour to patronize the concert which I am about to give, in aid of the funds of the Governesses' Benevolent Institution, to notice some observations which appeared in your last number, with reference to that undertaking. I beg to state, that the project is entirely my own, and that every responsibility attached to it is also mine. Entertaining a high respect for the Governesses' Benevolent Institution, I desired to increase the funds of the society by means of a concert; and, for that purpose, I have risked about 250 guineas. That amount will, of course, be distributed among many individuals connected with the musical profession, with printing, with lithography, and the public journals. Some distinguished artists, who are my personal friends and acquaintances, have most kindly come forward to support my project by the exercise of their talents, and I am happy to say in a manner expressive of the best and kindest feelings. I have the pleasure to pay the professors engaged in the orchestra and chorus. I have every reason to anticipate, that great success will attend my efforts to benefit the valuable Institution, and that I shall have the pleasure to place at the disposal of the Society a sum worthy of their acceptance. The gratification which such a favourable result would afford me, will amply repay me for the labour and anxiety which, since December last, the concert has entailed upon me. I am, &c.

CHARLES SALAMAN.

This is not a reply to our objections. We protested, as we have often done before, against the tax levied on the musical profession in the way of “gratuitous services”; and we referred to the Concert in aid of the Governesses' Benevolent Institution as a flagrant illustration.—A Concert under the patronage of the noblest and wealthiest ladies in Britain, whose names are paraded with all the dignities of their station, at the head of a Programme, which also announces the “gratuitous” assistance their Benevolences are content to receive from half a dozen struggling artists. What have the merits of the Institution to do with such a question? Assume it to be excellent, and we say, honour to all who contribute, according to their means, towards establishing it; but even here, we must observe, there is no proportion between the five guineas announced by advertisement as the contribution of the Duchess of A. or the Countess of B., with an income of probably from twenty to two hundred thousand pounds a-year, and the

five or fifteen guineas—given, but not advertised,—the value of the services of the artist. Besides, governesses have no special claim on the artists, although they have on the aristocracy; they spring out of the necessities and requisitions of the higher classes. We, however, are not opposed to the Institution itself. For years we have availed ourselves of every proper occasion to advocate the claims of governesses. We have not, indeed, asked direct aid for them;—not solicited charity; but earnestly and anxiously sought to improve their condition and social position, and thus enable them to help themselves. We have endeavoured to impress on the public that the governess is in a false position, which re-acts on itself, to the ruin of the best hopes of all. Even in good and kind and considerate families, it is often painfully equivocal; in others self-respect is only maintained by a solitary independence and absolute seclusion; in too many the situation is considered as little better than that of an upper servant. This degradation of the office ends in lowering the pretensions of the class which must fill it, and thus completes the vicious circle. We admit, however, that if all were done which we desire, something would still remain which might require the helping aid of the benevolent; and therefore, honour for all self-sacrifice in aid of the Institution. But why are musicians the only class whose talents, as a class, are to be at the command of other people's benevolence? See how the system works. There is distress somewhere—an inundation, an earthquake, a revolution:—the fluctuations of trade, the casualties of war have brought desolation and misery on some particular spot or people, no matter who or where. Forthwith some half-dozen persons suggest a subscription. So far well; but in addition, and as a matter of course, they get up a Concert, and “the cause” is understood to command the “gratuitous services” of the musicians. Monday it is the distressed at home, Tuesday the distressed abroad, Wednesday figures with a hurricane in the West Indies, and so on. Last week it was one or other of the Metropolitan hospitals. Was a special appeal therefore made for a day's pay from all physicians, surgeons, apothecaries, chemists? Was there ever an Institution in favour of which a like appeal was made to all judges, barristers, doctors, proctors, and so forth? Why, the projector would be fairly laughed out of countenance! The professional resources relied on are exclusively those of the Musician; fires, floodings, hospitals, exiles, Irish paupers, Spitalfields weavers,—all come with their importunate demands on his or her “gratuitous services.” The cruelty and injustice of such a system must surely be manifest; and we thank Mr. Salaman for the opportunity which his letter offers us of again directing attention to the subject. It is sheer trifling in Mr. Salaman to parade his disinterested motives before us, as if we were inhabitants of the moon; and as to his account of his friends who “kindly,” and so on,—have we not read all this in every charitable concert announcement of the last dozen years? Such volunteers are very like the volunteers who were confined to the barrack yard, from a conviction that they would desert if they could. They do, in fact, desert so soon as they are able: artists are wiser than they were, and Mr. Salaman knows it; those who can command a price will have it, and his own announcement distinctly intimates that he has been very properly forced to pay all such. But how are the struggling,—those who starve on hopes deferred,—to refuse their “gratuitous services” to a cause which so many illustrious ladies patronize? This system has gone on until it has become a grievance; and we hope and believe that Mr. Salaman has given it a death-blow. All we ask for the musical profession is, that it be allowed, like all other professions, to judge of its own responsibilities, consider its own resources, do its own charities. If the lady patrons of the Governesses' Benevolent Institution can, by their countenance and the aid of Mr. Salaman, get up a Concert so attractive that the receipts will more than cover the expenses, then the surplus is legitimately available, and they will be twice, or perhaps thrice blessed;—the Institution served, the artists benefited, the public gratified. If they cannot, then the Concert is but a disingenuous proceeding,—a cloak to cover meanness; and the Institution is indebted for all it may derive from such a Concert, not to the illustrious ladies who

figure as patrons, but to the poor artists and their "gratuitous services."

DRURY LANE.—Why 'Lucia di Lammermoor' runs small chance of being ever popular in England, as a translated opera, may be easily told. The story, as we have more than once pointed out, though one of the fittest for operatic purposes which ever issued from Romancer's mint, has been spoiled by the Italian dramatist—and the music is not strong enough to sustain itself against the disadvantages of a bad band, a coarse chorus, and that so silly and prosaic as to turn tragedy into bathos: such, in nine cases out of ten, being the conditions under which operas, in favour abroad, are presented at home. Then Drury Lane has fallen into disfavour. The public was dosed with 'The Daughter of St. Mark,' till it began to turn thence to other less soporific entertainments; and, once scared away, will not return at a moment's call; though the caller be so magnificent an attraction as M. Duprez. Thus much to account for a cold reception which, nevertheless, figures in the play bills as outblazing all former "blazes of triumph!" With time, the opera might be drawn up into popularity by the artist. Yet, we imagine, we shall never hear another *Edgar Ravenswood* like the original one: our guest. More finished than Moriani—more manly than Rubini, there is no part sung by man in our recollections which we consider as superior to this. The last grand scene, as a piece of vocal finish is finer, as a piece of vocal pathos more intense, than the version by the Italian tenor. Throughout the opera, too, M. Duprez acts with more care and animation than either of his compeers. In the contract scene, he might be thought too violent: but this again might be, in part, owing to the excellent and artistic treatment of the heroine's character by Madame Eugénie Garcia, who played it with the innocence and gentle helplessness which Scott meant,—and managed to insinuate the agony of a breaking heart and a distraught brain, by a few delicate but judicious touches. Her more than usual quietness, may have made our guest's animation stand out in somewhat too strong relief. But tenors have, for the most part, so quietly assumed the right prescriptive of being mere walking gentlemen on the stage, that we have little disposition to upbraid the only one chargeable with somewhat too much life. In the second act, the appearance of M. Duprez, on the threshold of the contract chamber, must be commemorated as picturesque and striking. On the whole, this performance strengthens the wish, that our guest would leave that now deserted and cabal-vexed domain the Grand Opera of Paris, and give us five years on the Italian stage. But, in place of this, he has piqued himself, Rumour says, to sing in German, an ambition so unique in a French artist, as to merit notice. We have spoken of Madame Garcia's admirable acting: her singing, though clever, brilliant, and musician-like—some of its harsh angles (so to say) smoothed away by the larger arena in which it is now heard—is still too spasmodic. Nature in her case has been almost too strong for Industry; the voice will not always answer, either when, or as, it is called for. Mr. Burdini is meritorious as *Colonel Ashton*. Poor Mr. Weiss, as *Bide-the-bent*, is allotted such trash to say—and when describing the ghastly tragedy in the bridal chamber!—that we can almost excuse him for being mysterious in his articulation. The orchestra goes weakly and sluggishly, by the permission of Signor Schira, the new conductor.

HAYMARKET.—On Wednesday, being the 23rd of April, the birth-day of Shakspeare, a grand tableau of Shakspeare, surrounded by characters in his dramas, was exhibited. Mr. Webster represented the Poet, and made up, as he always does on such occasions, a satisfactory portrait. The groups composing the tableau were about thirty in number, united in the centre and summit by a descending figure of *Ariel*. The effect was altogether so good, that the audience demanded an *encore*. We perceive that, in consequence, the pageant was repeated.

PRINCESS'S THEATRE.—Mr. Knowles's play of 'The Hunchback' was revived at this theatre, last Saturday, for the purpose of exhibiting Miss Cushman in the part of *Julia*, and a new actor, Mr. Leigh

Murray, in that of *Sir Thomas Clifford*. The latter is a young man of pleasing exterior, elegant indeed in his person, and apparently well taught in his elocution. He was, however, timid and nervous at his first appearance, though, on the whole, he gave promise of being an acquisition, when more matured to the stage. Miss Cushman won new laurels in the character of *Julia*; she is the only actress who has at all approached the first representative of the character, in the more forcible passages. In the earlier scenes with *Helen* (Mrs. Stirling) she was perhaps rather mannered—but from the period in which, fascinated by London life; she affects the fine lady, throughout the different phases of her character, and the evolution of her feelings, to the point of the interview between her and *Clifford*, in the disguise of Secretary, and the subsequent no less great scene with *Master Walter*, (Mr. Wallack), her energies triumphed over every impediment; she became more and more natural; passion followed passion with deeper intensity—its very depth subduing its vehemence—until sympathy with her sufferings amounted to almost insupportable anguish. Mr. Wallack surprised us with his delineation of *Master Walter*. He gave a new reading to the character, which had the effect of making the plot more transparent, and was much and deservedly applauded. Mrs. Sterling was, in her part, perfectly charming.

A new farce succeeded the revival, 'Who's the Papa?' The plot is too much like that of 'Young England.'—A child is found on the new counterpane of a bachelor,—a *Mr. Peter Bottle* (Mr. Compton), and his ludicrous miseries in consequence, serve to fill up a few lively scenes. The excellent acting of this performer won applause, but the piece itself received much disapprobation. We must not close our notice without alluding to his *Modus*. We think that in this Mr. Compton transgressed the legitimate limits of comedy, and passed over into farce. We grant that herein the poet himself is not wholly faultless—but it is on this very account that the part will not bear further exaggeration.

LYCEUM.—A new drama in one act, entitled 'The Drunkard's Glass,' was produced last Monday. The title explains the plot, which consists simply of the development of a natural incident, and aims, in its treatment, at presenting a scene from actual life. We have first the wives of two drunkards—*Mary Wright* (Miss Dawson), and *Elizabeth Martin* (Mrs. A. Wigan),—two women of opposite temperaments, moralizing on their husbands' infirmity. The latter, *Michael Wright* (Mr. Emery) and *David Martin* (Mr. Meadows) are capably acted. Two workmen, fast friends and good fellows, with excellent hearts, but weak heads; pregnant in good resolutions, but infirm of purpose; loving to their wives, and full of promises of amendment; we must confess that we were struck with the *resemblance* of the portraits. These are associated with *John Hulks*, a reprobate, (Mr. Diddar,) who tempts them to take a parting glass with him previous to his embarkation for Van Diemen's Land; which glass of course leads to many. Thus seduced, and overcome, the poor men neglect their work, and insult their master;—but he, considering the temptation, and compassionating their families, engages the women in a plot. They accordingly contrive to separate the two demented friends, and make each believe in the sudden death of the other in consequence of intoxication. Both are thus thrown into agonies of remorse, by which they are not only sobered, but converted. The moral purpose of the piece is evident, and the dialogue is full of truth and sentiment. The writing is as good as Lillo's, which is no mean praise.

MISCELLANEA

Paris Academy of Sciences.—April 7.—M. Regnault presented the results of his experiments on the density of gases. They differ but slightly from those obtained by MM. Dumas and Boussingault.—A report was read by M. Lainé on a system of atmospheric railroad proposed by M. Arrol. In the system of Mr. Clegg it is necessary, in order to expel the air from the directing tube, to employ a powerful steam-engine, the action of which is interrupted during the time that elapses between the arrival of one train and the departure of another. To prevent the loss occasioned by this intermittence,

M. Arrol proposes to employ a smaller engine for the constant exhaustion of one or more grand reservoirs, to be put in communication with the tube during the motion of the trains. No experiment on a sufficiently large scale having been made to test this modification, the Committee appointed to report has given no positive opinion. Judging, however, from the elements of M. Arrol's theory, the committee thinks it possesses certain advantages which render it worth an experimental trial.—A letter was received from M. Levaillant, the commandant of the garrison of Philippeville, in Algeria, stating that on the 18th ult. that province was visited, notwithstanding the season of the year, with a swarm of locusts, which extended, he estimates, to a length of from seven and a half to ten leagues. They were in nearly a starved state, and devoured with rapidity all the vegetation that fell in their way.—April 14.—M. Pélouze presented his new table of the equivalents of most of the simple bodies in chemistry, as compared with the table of Berzelius. It results from the conclusions of M. Pélouze, that azote, phosphorus, and arsenic, are the only bodies with carbon, the equivalents of which are exactly divisible by 12.5, the equivalent of hydrogen, and that, consequently, we cannot give to the law of Dr. Prony, by which the equivalents of all bodies are exact multiples of that of hydrogen, the general character which M. Dumas supposes.—M. Bory-Saint-Vincent made a communication respecting the practice of steeping grain in a solution of arsenic as a preservative against destruction by insects, &c., before sowing. He stated that a commencement of vegetation had been observed in an arsenical solution, from which he concludes, that corn grown from grain so treated may have a deleterious influence.—Another paper, by M. Aimé, on the climate of Algeria, was read. The author divides Algeria into three distinct zones, the first of which is from the north slope of the Atlas mountains to the sea; the second comprises the plateaux and ridges of the mountains, and, the third, the southern slope, which leads to the Desert of Sahara. The mean temperature of the towns of the coast varies between 17° and 18° of centigrade; the maximum being 36°, which is caused by the sirocco. At Algiers the temperature has only once, in a period of seven years, fallen below freezing point, and this phenomenon is still more rare at Oran. In the second zone the variations of temperature are greater, as shown by the following table:—

| | Height above the sea. | Mean temperature. | Minimum. | Maximum. |
|------------------|-----------------------|-------------------|----------|----------|
| Sétif..... | 1,100 metres. | 13 deg. | 4 | 30 |
| Medeah..... | 820 metres. | 14 deg. | 2 | 36 |
| Milisanah..... | 800 metres. | 15 deg. | 2 | 33 |
| Constantina..... | 600 metres. | 17 deg. | 2 | 40 |
| Mascara..... | 400 metres. | 16 deg. | 3 | 41 |

M. Aimé's observations in the third zone are less numerous. At Biskara, in August last, the temperature varied from 22° to 44°, and in Feb. from 1° to 17°.

Sir Edward Dering.—6, Pall Mall.—I beg to correct a mistake (of no great importance) in the notice of 'Shakspeare's Play of King Henry IV., from a Contemporary Manuscript,' in your last week's paper. It is there stated that the MS. was once in the hands of the first Sir Edward Dering, known as a distinguished member of the Parliaments of Charles I. and author of 'The Most Excellent Maria.' The rare volume here referred to was written by a different person, though of the same family and christian name. The 'Excellent Maria' was a lady of surpassing beauty and virtue, the wife of Sir Edward Dering, a descendant of the old Parliamentarian, whose sorrowful duty it was to give to the world this most curious volume. Others, likewise, extolled her many perfections;—amongst them Tate, who says of her,—

She seemed at once the queen of night,
And goddess of the morn.

Having given "Maria" to her right husband, I remain, &c. F.G.

Inundations.—The Continental papers teem with accounts of inundations in Germany,—exceeding, it is said, in extent and amount of disaster, the most terrible calamities of a similar kind in that country (those of 1655 and 1784) recorded for the last two centuries. The Rhine, the Necker, the Danube, the Elbe, the Vistula, and indeed all the rivers of Germany, have overflowed their banks; and the greatest part of the country of the Germanic Confederation, with a part of Austria and Poland, have been literally submerged since the 30th of March.

Erratum.—In the advertisement last week of the 'Life of J. B. White, edited by J. H. Thom, the name was mis-spelt *Thorn*.

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